

Heartatta Ck

ard #3/25¢ ore



ABYSS

HeartattaCk

ard core

• ISSUE #3, AUGUST 1994 •

PRESS RUN: Issue #3: 10,000 copies

ADVERTISING: Advertising is available on a first come first serve basis. All ads and payment needs to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition Records.

1/6 page	(2 1/2" x 5")	\$35
1/4 page	(3 3/4" x 5")	\$50
1/3 page regular	(5" x 5")	\$65
1/3 page long	(2 1/2" x 10")	\$65
1/2 page regular	(7 1/2" x 5")	\$100
1/2 page long	(3 3/4" x 10")	\$100

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only.

SUBSCRIPTIONS: HaC is basically free, but if you want an issue sent to you then send \$1 in the United States, or \$2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues will be available at this rate as well.

DISTRIBUTION: HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines!

CONTRIBUTIONS: For the most part HaC is being done by local people here in Goleta, but we are looking for contributions. If you want to contribute and you have a specific idea then please write and we'll try to work something out, or just send it in and we will see what happens. Anything we don't use will be returned as long as you send some stamps. Some things we are looking for are...

- 1) Letters and columns. We would like to have a large letters and columns section, so don't be timid. If we think your material is really good then we'll run it as a guest column, otherwise we'll put it in the letters section.
- 2) Photos. It would be nice to have a lot of photos in HaC, but we are going to be very picky about what gets printed and what doesn't. Please send postage if you want your photos returned.
- 3) Scene reports. HaC isn't going to have too many of these but we will have the occasional scene report, so get in touch if you want to do one.
- 4) Interviews. Band interviews are usually boring and bands are overrated any way so there aren't going to be too many band interviews, but we are interested in interviews with people and organizations of interest. So please call or write if you are interested in doing an interview for HaC.
- 5) Articles. We're open for anything, but it is always best to contact us before you do anything. If it seems like a good idea then we will try to work something out with you.

Okay, it's like this... I would like to expand *HeartattaCk's* page count but the advertising really isn't there to do that. This time around we jumped from 48 pages to 56 pages and the printing was approximately \$2,900 while the advertising in this issue brought in a little under \$2,400. This leaves *Ebullition* with a \$500 loss. We will recoup about \$300 from distributing the magazine, and The Gilman Street was kind enough to hold a benefit show for us that raised roughly \$350. So *HaC* is just barely floating along and that's keeping the page count real low.

I've spent a lot of time going over all the possible solutions and I really haven't had much luck. I could raise the cover price, but one of my main goals was to make an inexpensive magazine that could be distributed easily without having to worry about whether or not it will sell. The fact that *HaC* has a 25¢ cover price makes it easy to sell and that is really important when you're trying to unload 10,000 copies. Plus it is just cool that it only costs 25¢! The other solution would be to raise the advertising prices, but the rates are already pretty high and I wouldn't feel comfortable going much higher. Some people have even complained that the rates are too high as it is... So the rates will stay the same.

The *HeartattaCk* compilation LP will help to bring in some money in the next few months, but that money will be used to help with rent, new computer equipment and general supplies. We really need to get a better printer that can handle more complicated grey scales, and a scanner would be really useful.

The bottom line is that *HaC* will probably not get much bigger than 56 pages, unless of course we get flooded with advertisements. But that isn't going to happen because of our distaste for big labels, and because the reviews are in general honest—meaning that reviewers have said "this sucks" if they thought it sucked. We could probably generate a shit load of money if we took ads from labels like Epitaph and Revelation, and I'm sure if we gave every record a great review (as many 'zines do) then we would get more support from those interested in selling units.

But that isn't going to happen because *HaC* will continue to refuse ads and records from big labels, and the reviewers will hopefully continue being honest. So 56 pages seems the limit. The problem with this is that we don't have much room for everything that we would like to include within these pages. And thus...

...this issue was an experiment in many ways. Originally Ann and Lisa wanted to interview Heavens To Betsy, but when that didn't work out I decided to attempt to do an issue without a band interview. Issue #2 came out almost three months ago and we had a lot of 'zines and a lot of records to review. So this issue is really an attempt to get caught up with all the reviews. I'm still trying to figure out the necessary balance between reviews, letters, columns, and interviews. Fifty-six pages doesn't leave many options, so more letters means less interviews, and vice versa.

And this time around I really thought it would be in the interest of fair play to print a lot of the letters that have been coming in. In the future I doubt if I will print so many letters but there were so many to choose from that it seemed appropriate for this issue...

Originally I stated that I didn't really want too many interviews in *HaC* but that statement seems pretty hollow considering that so far the bulk of *HaC* has been band interviews. I'm really interested in having more interviews with labels, organizations, and more articles that might be interesting to the hardcore community, but so far that just hasn't happened. If anyone out there has ideas for interviews or articles then please give me a call or write. We're really interested in contributions of this sort... and the same goes for band interviews but if they're not interesting then they're not going to print.

On a completely different topic, this issue is being completed over the weekend of August 13th and 14th. At this exact moment in time a whole bunch of corporations on the East Coast are trying to make some dough off of a rock concert being billed as Woodstock '94. The '90s are all about reliving the '60s and '70s. Fashion and popular culture are centered at the moment around looking back. Looking back to find the future. The kids today are too bored and too controlled to come up with anything exciting. So they try to recreate the sentiment and emotion of the past to convince people that they should part with their money.

The revolution will be televised, and in fact you might have to pay good money to see it on pay TV. Marketing is destroying everything. Even *Time* magazine ran a cover story about how the mainstream media is so hip that the entire concept of an underground is being destroyed. There's nothing new anymore because the minute something new comes around it is shot into the living rooms of every teenage kid in the world via international satellite and hip-new programs. We are all part of the MTV generation whether we like it or not. No escape.

I've got no real direction with all of this. I'm just frustrated and where normally I might feel pissed off I instead just feel powerless. Sometimes it is really hard to find a reason to continue. And I've been fighting against what I would call "the underground's identity crisis" for a long time now, but I feel as though we're losing. At least I feel like I'm losing my own battle against my own "identity crisis." Maybe I lost a few years ago and am only now realizing it? We have been robbed.

Finally, I really want to thank the following people for all of the time they have given to this fucking magazine. Reviewing 'zines and records might seem like fun but most of the time it is really time consuming and very difficult. Seriously if it wasn't for the following people then this magazine wouldn't be happening at all. So thanks go out to Lisa, Carsten, Rob, Brett, Jamey, Frank, Danielle, and Ann. These people did the majority of the reviews, and they truly deserve my gratitude. Thanks. —Kent ...and so the chaos continues.

HeartattaCk_{ard} core

• ISSUE #3, AUGUST 1994 •

DEADLINES: *HeartattaCk* is sort of a bi-monthly magazine. The deadline for any particular issue is the first day of the next scheduled release date. The release months are as follows:

February • April • June • August • October • December

STORES: If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

EDITOR & FUCKING ASSHOLE: Kent McClard

PEOPLE THAT DID SHIT: Brett Hall, Lisa Oglesby ('zine editor), Jamey Billig (AKA: Rimmer), Ann Krafchow, Frank Burkhard, Leslie Kahan, Mike Locke, Dannielle Arcardano, Carsten Nebel, Michael Ruehle, Rob Fracisco (the awesome photo dude).

CONTRIBUTORS: Peter Horen, Richard Corbridge, Daisy Rooks, Karin Gembus, Josh MacPhee, Basil, Lee Diamond, and Archie Bunker.

EUROPEAN CONTACTS: If you're looking to get small quantities of *HaC* then you can either get them from Ebullition Records or you can contact the following people in these countries:

X-MIST — Meisenweg 10/72202 Nagold/W-Germany

GENET — Po Box 447/9000 Gent/Belgium

ARMED WITH ANGER — Po Box 487/Bradford/W. Yorks/
BD1 4UZ/England

GREEN RECORDS — Via Falloppio 38/35100 Padova/Italy

LAISSEZ-NOUS JOUER — 20 Avenue Verdier/92 124 Montrouge
Cedex/France

DAY BREAK — 5 Arlington Ave./Ottawa, ONT/K2P 1C1/Canada

DEMOS: Beginning in issue #2 *HaC* will be doing demo reviews. All demos must have covers and they must be available for sale. No live tapes, no practice tapes, and no promo tapes. Doing a demo means making a cover, putting together a lyric sheet and trying to sell them through the mail and at shows. The death of the demo means that there are just that many more bad records coming out.

OTHER SHIT: The compilation LP is almost finished now. All we have to do now is wait for all of the bands to send in their material and then get everything put together. I hope that the record will be out by the end of the year. Compilations take so long to finish. We still have to come up with a title as well... and Ebullition has two other compilations to finish first. Busy, busy, busy.

Make all checks or money orders payable to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:

HeartattaCk

PO BOX 848

GOLETA, CA 93116

phone (805) 964-6111 • fax (805) 964-2310

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-Blistering hardcore with incredible vocals! (100% Breakfast)

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Boston PUNK - Pure, fast, and charming punk rock (Tario)

Also, either new, extremely worthwhile, or both!

Rock Stars Kill comp LP/CD (KRS) -> w/ Rancid, GodCo, etc... 6/7.85

The Queers "Beat Off" LP (Lookout) -> rivals their great 7"s... 6.00

Oi Polloi / Blownapart Bastards 7" (Uniteand Fight) 2.60

Clikatat Ikatowi LP (Gravity) -> Matt's favorite band 4.90

Second Story Window LP (Gravity) -> long-awaited S.D. h/c release 4.90

Portraits of Past / Bleed split 7" (Ebullition) -> yup, you know it... 2.30

Christopher Robin 7" (Repercussion) -> some describe it as U.O.A on crack! 2.35

FYP CD (Recess/Theologian) -> this contains many songs (most from 7"s) 7.15

Bikini Kill CD (KRS) - first 12" and B.K. songs on B.K./H.G. split LP 7.85

Raoul/Skinned Teen LP (Lookout) -> pure angst-ridden punk 6.00

Undertow "At Both Ends" LP/CD (Excursion) 6.10/8.10

Mohinder 7" (Gravity) -> short songs, fast songs! 2.45

Angelhair 7" (Gravity) -> they are from CO, not CA! 2.45

Huasipungo new 7" (Discos Sanjuancito) -> N.Y.'s fine hardcore/punk band 2.60

Assfactor 4 "Smoked out" 7" EP (Old Glory) -> 9 songs, from S.C. 2.45

Land of Greed...World of Need comp LP/CD 6/8.50

- 14 bands cover the entire embrace albumw/ Nations on Fire, Current, Undertow

Groundwork, Outspoken, Rancid, Avail, Blindfold, etc... (Trustkill/Watermark)

This Inheritance Must be Refused 12" comp 4.70

-w/ The Ex, Paxton Quiggly, Spitboy, One by One, Citizen Fish, Spork, and Dogfight. (Hopscotch)

Universal Order of Armageddon 12" (Gravity) 4.90

Universal Order of Armageddon 12" (KRS) 4.30

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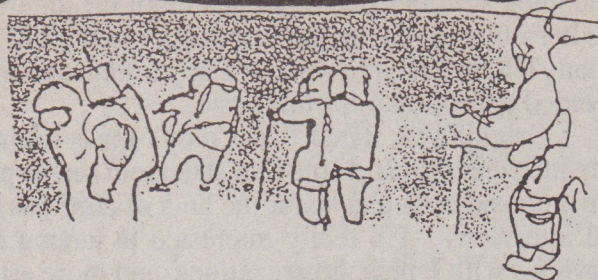
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Hobbledehoy, keep in mind + 4.



Distribution- It's growing! Please write to consign/trade,
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first damitol 7" as well. \$3 u.s., \$4
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records. all prices ppd. any advice
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a big huge thanks to everyone me, the yah mos, & aragon met this summer

the tour was wonderful

if i met you, & did not ask you to write, i am doing so now

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* NO LONGER A FANzine number five. features inter-
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stories, etc.) and randall phillip (editor of fuck zine) and
more. \$2 ppd.

* NO LONGER A FANzine number four is packed with
tasty items such as interviews with Abraham Rodriguez,
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U.S. tour diary, and more. \$2 ppd.

* PHILTHADELPHIA * zine compilation featuring seven
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* WANNA COMMUNICATE #4 * drive like jehu, jaw-
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photos. personal writings. \$1.50 ppd.

* INTERMISSION PHOTO ZINE #3 * lots of photos with
the likes of u.o.a., econochrist, resurrection, lifetime, john
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* BIG MEN HUGGING * this is contribution #3 with a funky
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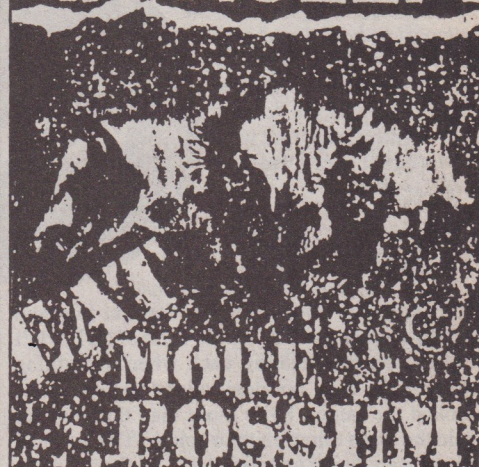
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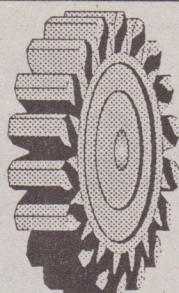
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OPENING NOTE: The ammount of letters that have come in lately is incredible. I tried to pick the best of the bunch. Also, you'll notice that we only printed negative letters. I figure that the other side has already been covered so it is only fair to give some space to criticism. On most topics the positive and negative responses were about equal. Keep 'em coming... — Kent

PAPER WORDS

Kent McClard,

I am writing in response to your criticism about the new fashion bug and labels that use the UPC code. First of all I didn't notice you complaining back when everything was all die hard political values and everyone looked the same. Even more than that they all said the same things in their songs. The political views were being expressed and all the attention was being aimed at Thee one and only Kent McClard, and his Ebullition Records. Now you are upset because the "scene" is all about fashion and all of your importance is being wiped away. Maybe that's why you are upset with the new era of music and its "fashion." Now all of the people are looking at music in a different aspect and utilizing the fun things in music and not just getting pissed because of some stupid government... Nation of Ulysses were a political party and they did have something important to say, but they didn't do it in the Kent McClard android way "racism sucks, crush apartheid...racism sucks, racism sucks." Nation of Ulysses did it with the fun of rocking out and using humor. What is life without some humor? Dull and bland like an Ebullition record or MRR model! I would much rather be watching Three's Company on my television anyday than listen to an Ebullition record tell me how the government is controlling my life, but in return the record is giving me a way to live free... I mean "FREE" or listen to your magazine tell me that the UPC code is evil... Why waste life worrying about the bad things and be upset all the time? I'm poor and ugly and have fun with what I can do without crying about how UPC codes are evil or that kids are too into fashion.

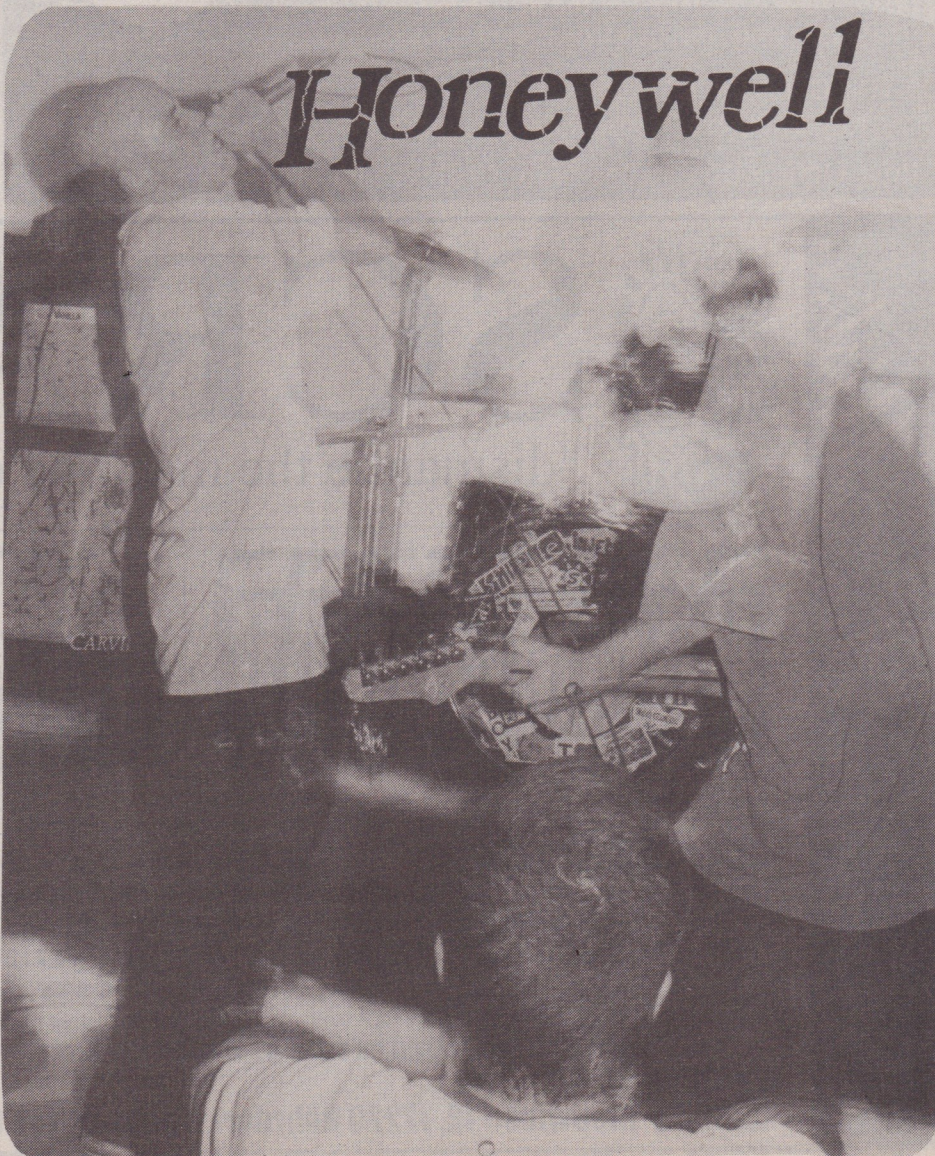
In your response to Christopher from the Lookout fame's letter you said that you don't care if everyone hears your records like some kid in some hole in the wall town should make the effort to be "punkrock" well, if not everyone can be punk then that means only the cool guys can be punk. But about not caring if everyone gets yr record then what's the point in pressing so many records? You told a friend of mine that does a small label that presses of 300 were pointless because you're not gonna make any money, is that all records are to you is money-makers? And what's the point of doing records for the sake of cash if all of this new shit is meaningless with no message. Furthermore, your label puts out music that is just regergitated garbage that has all been done years ago. Everything sounds the same, all of the layouts are identical (like all of the fashioned kids are just identical in their "dress code of conformity.") It all says the same thing too. I guess it's only okay for you to put out 10 records and all look the same with that boring computer layout and overdone computer font just because it's political and of course it's thee Ebullition label

by Kent McClard. I'm not trying to just bag on yr label, but I'm just trying to compare your actions to those you are accusing the "cool" kids of portraying. Maybe you should take a look at yourself before judging the others you're slandering. You are about the most uncreative person I have ever came in contact with. You use your little computer to design all of your layouts to fit that perfect format for yr records and your magazines. In my opinion computers are the most evil objects on the earth and lack any individual creative impulses. Computers are just another part of that American Machine that you are against. Computers are just as equivalent to the UPC code you refuse to take part in refuse the review of a record containing one. Lets look at computers: they are used to make layouts, store documents and every major corporation uses them. Now lets look at the UPC code system: it is used to store information such as prices and quantity, in their memory. why is everything considered "just like that" or SHIT if it's not like you?

You review the Honeywell record basically saying it is shit cuz it sounds like a GRAVITY release, and you say Slant 6 and Kill Rock Stars are trash, but yet you take it and sell it, I mean exploit it. What's the difference in selling

things with bar codes and reviewing it. You say that you detest exploitation of copy cats, but you continue to do the same fucking thing with you BUSINESS AND RECORD LABEL, or should I say profit maker? You're an old business man and your ideologies are far from d-i-y... money is your motivation! For instance, Jara is a band that comes from Santa Barbara where everything sounds like Downcast. (I'm getting back to the thing about all of the bands sounding the same, if I confused you.) Jara is just a re-hash of Downcast and their singer emulates the motions and sounds of Henry Rollins. I'm not into that shit, but that doesn't give me that right to write a column about it in a magazine. I am not attacking Jara I'm just making a comparison and one where again you agree with the thing I am comparing. We can play shows with Jara and think they sound like every other metal-hardcore band and they can think we are an Antioch Arrow rip off without telling eachother that they suck and just get along. If Jara is so original then why do they make shirts that have Ebullition layout written all over them and contain the artwork from the Give Me Back comp which also appeared on a Lifetime shirt three years ago. You attacked Honeywell when Josh wrote to you and it didn't have anything to do with Honeywell. It was solely Josh and nothing else. When Honeywell

photo by Kent McClard



got together two years ago we didn't say let's model our band after Antioch Arrow or plan to go off like the Nation of Ulysses. I do believe that we started going off two summers ago before Antioch Arrow or U.O.A. existed and all of these bands started to go off or whatever you say. And we didn't say the same thing when we created One Eyed Richard and the Goddamn Liars. Five of us friends all played instruments and decided that it would be cool to join together and just rock out for fun... not "oh, lets make an Antioch Arrow rip off band" (lets make an MRR type 'zine!) and anyway we sound nothing like Antioch Arrow! To us music is all about having fun and not making fun of everything unlike us... dfj jjhhd-t8-99iijj and about Antioch Arrow. They are a great band and they have a lot of interesting parts to their songs. They aren't just a "cool San Diego band."

I know that you're new favorite band Mohinder sound pretty identical to Heroin and Antioch Arrow, but they are having fun doing their music without being stupid about it. I am not saying Mohinder is an Antioch Arrow rip off band, I am just again making a comparison. Those guys are very cool and look like us and play like us, shit Albert even has the same haircut as I do. But I think Mohinder is gonna play that music regardless of being labeled as an Antioch Arrow rip off because they're havin' fun. They smoke pot and play punk rock with FUN! Style counts too...

Honeywell may not sound the same as they did three yers ago, but what do you expect when things progress and style changes. Things get stale when they are repeated over and over. Progression is part of the music cycle and part of the way people dress.

One more thing, you can't tell me that Struggle didn't sound like Downcast in the political rhetoric they expressed and Iconoclast wasn't or isn't a rip off of Struggle in their musical content... Lose the computer that is stuck on the times font or whatever it is!!! You know, that one thats on all of your records.?????????

Why do you label your favorite list as the top 10 when it's usually more than 10 records you write down?

This isn't an attack it's just what I see you doing to everything...
Bobby S./7310 Marilyn Dr./Corona, CA 91719

Bobby - Fuck it, man, you got me cornered like a rat, I actually thought I would get away with listing eleven items in my top ten. Fuck, I didn't realize that some of you brain surgeons out there would be so quick on your toes.... But seriously, I never told Phil that making 300 records was stupid because he couldn't make any money, but rather I told him that making 300 Honeywell LPs was dumb because he would have a hard time making his money back, and realistically a lot of people are going to like that LP and so he could easily sell a lot more. I hate to see him lose money when he doesn't have to, especially if he would like to put out other records. However, you are right that I sell records by a lot of bands that I don't really like listening to. The thing is that I realize that just because I don't like something doesn't mean that other people won't get something out of it. And in reality, even though I personally think that Antioch Arrow is about as vacuous as it comes, and that Honeywell is based on cloning other bands (whether it was when you were doing Inside Out covers, doing the Struggle/Rorschach thing, or in your latter Antioch

Arrow/End Of The Line phase) I still support the fact that these bands are just kids that are doing what they want to do. More power to them, and you. And I also support the fact that these bands are doing their records on independent record labels that aren't just in it for the green. The medium is ultimately more important to me than the message or lack of message in Antioch Arrow's case, though I wouldn't distribute anything that had content that I found to be offensive—as in being racist or sexist or homophobic. Hardcore is about a lot more than having "interesting parts to [your] songs" and for that reason I get absolutely nothing from Antioch Arrow, Honeywell, Slant 6, or Nation Of Ulysses, but at the same time I have done shows for Antioch Arrow, Nation Of Ulysses, and Honeywell, and I sell records by all of these bands because the hardcore medium is more important than the fact that I think these bands are musically/emotionally dead. — Kent

Kent McClard (of Ebullition Records Fame),

I think it's cool that you do this HeartattaCk fanzine as an alternative to MRR and their new punk rule, but I think you are a fool. I was looking through your zine (issue 2) and read Chris Applegren's letter... and your response.

First of all, I thought it showed little class that you added "of Lookout records fame" next to his name after he had not mentioned his label affiliation in his letter for his own reasons in his article, like you were uncovering some inside conspiracy. Or I guess it doesn't matter, since you were born punk rock, or a freak of society, or whatever.

Another thing is, what the fuck, or who the fuck are your records for? What the fuck was "Give me Back" comp for? People who already knew that sexism sucks? It's like those people that pass out straight-edge flyers at straight edge shows. That is pointless. Chris' label, as far as we know just wants to put records out for everyone to listen to, not just the elite punk. Who the fuck is going to listen to your records in Salinas, Ca. where there aren't any punk record stores. I have met some "punks", or born punks, or whatever in Salinas who hadn't heard of anything more underground than Fugazi (not knocking them) unless I play them something that I am blessed by the punk gods to have the chance to listen to.

Does it really matter if Downcast, Struggle, or any other "Kent McClard" band plays to 4,000 people than to 100? As long as it stays a punk show (punk by not being sponsored by Budweiser, not being profit, etc...etc...etc...) I think it is even better. Bands like Struggle can get their message out to 4000 people kids that otherwise might not know the shitty things that happen in society. Instead they tell it to people that already know. How the fuck are you going to change people's opinions, or even give people opinions on sexism, racism, etc. Or maybe that's not what you are out to do. You just want to be the "Head Cheese" of the scene. Keep all the square geeks, nerds, fuckups of your world out of YOUR scene.

You know what, I changed my mind. I think you are really cool! True luv, Carlos Canedo

Dear Kent,

Regarding your reply to Christopher Applegren's letter: While you may indeed have extremely valid beliefs concerning the use of

UPC symbols, the manner in which you replied to Appelgren's letter - which expressed, as you profess to encourage and enjoy, a very polite disagreement to your views - was unnecessarily vindictive and rude. If you have an intense dislike for or a vendetta against Lookout! Records, it should be aired in a more personal way; to load your response with slurs and barbed remarks simply served to make you seem petty, rude and quite honestly, a bit stupid.

Out of curiosity: was the vehemency of your attack due to the UPC conflict itself, or to a more far-reaching problem with Lookout! policies? As far as the chain-store thing goes, I would guess that they probably sell a lot more through mom&pop stores or mailorder simply because for someone to purchase a release by a band that they knew nothing about, it would have to be on a complete whim, and people who do their record shopping at a mall would most likely not have heard of, say, Screeching Weasel, and if they had, they would probably know that they could obtain it for four or five bucks cheaper elsewhere. Feel free to correct me if I'm wrong. About the "morons" who now have the ability to become punk for only \$19.95 at their local mall: Just don't worry about it. You are not responsible for these people's actions. They will, of course, be ignorant - their loss - and they may be indeed be a nuisance. But fads, especially in these days of proverbial 15-minute fame, have a way of passing. Those people will go away. And some might stay and actually turn out to be cool people, even if they didn't have the privilege of living in the good old days when it was hard to be punk (incidentally, a hell of a lot of punks didn't; unless you want a scene comprised of grumbly old people you should realize that a significant portion of us were itty bitty kids in the early 80's and are not responsible for its alleged deterioration through media exposure since then. - in fact, a lot of 15, 16, 17 year olds help keep the D.I.Y. ethic very much alive and kicking). Um, sorry if I started rambling a bit there, I'll sign off now. Emily

Emily/Carlos - When the fuck did hardcore kids start worrying about being nice and having good manors? Hardcore is a yell and shout, get in your face and be a big pain in the ass sort of thing. This isn't the flower power movement... but to explain myself, I felt that Christopher was trying to reduce the whole debate about U.P.C. codes with a smile and a "it's okay U.P.C. codes are our friends" argument. Just because someone is friendly doesn't make them right and it doesn't mean they're your friend. I felt like he was reducing the importance of the entire issue by trying to come off as my friend. Fuck that. And Carlos, you're right, I do think that it is more important that bands play inexpensive shows that are not sponsored by Budweiser or other bullshit businesses than the number of people they play to. Again, it is the medium not the message that is most important to me. Hardcore's message isn't going to change the world, but the medium of how we run our lives and our scene will offer an alternative to the way it is in the real world. Actions speak louder than words, if it was the other way around then bands like Rage Against The Machine would have already changed the world.

OK first on my agenda of attacking this thinking process is what the fuck are you all about how do you perceive talking/giving advice about things in which your making assumptions about or hypotheses to which you have very little data for advocating any kind of perception on in a manner of educated speaking terms and or real advice situated statements ANGLED towards some self gratified stance in which you dictate some sort of social standered. from all of my experiences in learing ive realized and been shown people and i myself learn in a manner of self explanation of each situation given to maintain some sort of derived answer.

THIS seems to also be true only from point of view and i try not to pertend to put much faith in concepts held by group mind or social reality type standerds for the pure fact that creating a IN/OUT world is the same thing in which i live to be educate and grow away from or in through also I as a being of the whole consider that in giving critics any power is to give up your alienated reality to join together with other individuals and



photo by Rob Fracisco

create some new standerd rather than being proud to be severign to yourself although we are trying to get or gain control over things we must remember are soul intentions are to teach and redirect what is presently surrounding us not become the reflection of what is holding us down. and on that note I WOULD LIKE TO ATTACK AND OR QUESTION THE MOTIVE OF BEING POLITICLY CORRECT BY SAYING BY WHOSE STANDERDS our we political what or who is governing this decision and what program or by what condition were these ruled this goes back to intention so i think reform is another form of manipulation and chose to not take this quietly
 (10) and who cares if so in so say BIKINI KILL is this or that they are what ever they want to

be as we all can chose if something is for me or not for me this evokes the question on JUDEMENT/ HIERARCHY about why do i care or do i. as for distaste in music preference or fashion statements i think you should consult the individual not make wideopen broad groud based judements on any one who buys thrift clothes for reasons unknown to you.

and in continuing I HAVE no reason for writing this letter out of any "Try or Attempt to start a WAR" this is a sugestion as all things are about learnin to create a clearer message in your attempt to communicate or convey IDEAS to people Thanks for your time. PS. If you print this we will both learn something we are eachothers teachers in school signed c from klikatat ikatowi

Kent,

Ok, I' going to make this as terse as possible - at least for the part where i am directly addressing your column. First i'll go through each of the points you made which seem to be sound and with which i concur. Then i'll address the points where you don't know what the fuck you're talking about. Just joking. Anyway, here goes.

Since i'll be doing this in a linear manner (start to finish) with each section (concur-elaborate/rebuke) respectively, i'll begin each point i'm going to make with a quote to serve as a place marker to make it easier to follow what i'm saying (and to keep me from rambling on incoherently). I'll spare everyone the point 1, point 2, etc. shit. I'm reserving the right as of now to spout off about whatever else i feel like wherever i think it's relevant though.

"Criticism and debate are key components of the communication process." The quote pretty much says it all by itself, but i will be returning to it later because it is essential to a point i will eventually make.

"The new trend, and yes it is a trend in every sense of the word..." I'm taking your word here that the situation is as depressing as you say it is, so i'll put aside the disbelief that stems from my tragically idealistic belief that people are capable of thought and attribute this oh so ironic vanguard of decadence to habit. I remember saying to my friend a couple of years ago after first being introduced to NUO, that i could see it being reduced to vapidty just like the straightedge scene. But we dismissed

that because we just couldn't see anyone even thinking about it enough to consider being associated with it in the first place. Well at least now my faith is restored in people's uncanny prowess in perversion.

Well, there is actually quite a bit more that in the column that i agree with, but i am going to address those things along with the points i disagree with because i feel that they are either obvious or unnecessary in light of the main thrust of my rebuttal. Anything that is not addressed can also be assumed to be in that category.

"if you dance the same and dress the same...you are the same...there's nothing new and you're to blame"

Well, no, not necessarily... not if everyone progresses together. Now this is one place where

i could ramble for hours discussing conformity and it's nature as well as our attitudes towards it, but that's not necessarily key to my point so, i'll refrain for now because i'm not really attacking this assertion - it just relates to what i'm going to say later, so i'm calling attention to it.

"which are after all no more than opinions..."

Fuck that. I could talk for hours on this too, but i'll keep it short because this point is somewhat more relevant.

What you have presented are assertions. Opinions are subjective and unarguable (e.g. whether you feel a given room is too hot or too cold). If you want to enter into a discussion or present criticism (refer to the 'essential point' from above) do not present what you have to say as an opinion because if it is arguable it is not an opinion - it is an assertion. That way if your assertions are based on unsound arguments, it forces you to reconsider what you have said rather than falling back upon the unarguable nature of opinion. ('well you have your opinion and i have mine'). If you want a more detailed discussion of this, it will be in the first issue of my 'zine (apotheosis).

"Ironically, i think Nation of Ulysses...were a band based solely on 'going off', having nothing tangible to say, and looking totally cool."

Ok, now here is where i will be making my main point (obviously, i suppose...maybe not though.) Now i'm going to put aside any discussion of whether 'those guys were really serious' because it is irrelevant to the effect they had and what they purported themselves to be. I am basing this argument upon the material presented in their records and in the issues of ulysses speaks. Although I won't be making any specific references to it, I am assuming that the reader is at least somewhat familiar with the basic concepts. Just about everything I am going to assert in the next paragraph is based upon those concepts. I'm going to try to make this as terse as possible, so i'll break it down into a series of relevant points.

Nation of Ulysses is far from substanceless. It seems absurd to even have to argue this. No matter what has come out of it, it was very inspirational and very tangible. Maybe you mean that they said nothing about the problems in the world. That is what really makes them so unique. They were the first band to discuss the possibility of making a change and how to do it instead of wasting time continuing to write songs about what's wrong with the world. Now i'm not saying that identifying and discussing problems is not important. I'm saying that if we never discuss what to do about it that it all comes down to nothing. That is their substance and it is very complete and meaningful.

They were about revitalizing the underground. That is what is so ironic - not that they were unique and now everyone is the same because of the trend they started, but that they were about breaking away from being 'bought and sold' and now it has become commercialized just like everything else we try to create for ourselves.

Nation of Ulysses was not about 'looking totally cool'. The fashion is an expression of a revolutionary ideology. The fashion is an expression of the substance - it was chosen through that criteria. I'll even break it down for you. The hair - taken from the juvenile delinquent of the 1950's to express that the person with that haircut is young and alive as well as identifying them with the oppressed (i.e. lower classes). Brown

and mottled colors - Chimp - from the planet of the apes to symbolize the wearer's intentions. Suits and dress shoes - from the jazz artists of the 'bop revolution' who broke away from the conventional ways of playing music (e.g. accenting the 2&4 beats rather than the 1&3, playing 'wrong' notes, etc) to symbolize that the wearer is breaking away from the old 'scene' that has been colonized and bastardized by the music industry. Tight clothes - basically a rejection of nostalgia and the 'hippie parent culture' and their ineffectual epoch and the desire to destroy all that has come before because it is disgusting. That is what 'my t-shirt shows everything' means. The fashion is an expression of the ideology, not the means of revolution. That is absurd. They made 'cool' their term of political delineation (refer to ulysses speaks #8), not the expression of how they look.

Well, that's pretty much the extent of what I think needs to be said about what was said. Now, just in case I have given the impression that I don't share the same feelings of disgust that you do about the current state of the scene, let me say that I wholeheartedly agree with your feelings of disgust - in fact more so because I am watching what I once had as hope for the future go to shit in front of your eyes (the scene here is already boring and lifeless). Consider yourself lucky, you're just watching another trend of shit pass through the scene. I just felt it was necessary to clarify that what we are witnessing is not what nation of ulysses set the stage for, it is a gross perversion of it, ironic by it's very nature. Sigh. And no, you were not being petty. There is nothing petty about being sick of being surrounded by people grasping at nothing.

Well, in conclusion, even though I went through all the effort to write this letter to defend the nation of ulysses, it needs to be said that what they proposed is already obsolete. It was based around the concept of popular revolution and that is why it was subverted and bastardized. The concept of popular revolution itself is obsolete because of the technology that the elites will be capable of mobilizing against us by the time everyone actually gets discontent enough to organize and revolt (if ever). Popular revolution subverts itself because it tries to 'reach people'. An illustration of why this happens follows simply from examples that are all too close to home - bands who sign to major labels to get better distribution. The more people you try to reach, the more you have to water down the message to reason it into peoples thick skulls - until it becomes useless and mainstay and trivial. Nation of ulysses set the stage for the future because they placed the emphasis on 'how' rather than 'why'. Even though their methods have proven now to be useless, what they did is not unimportant. Now, I hate to leave everyone hanging by not discussing what the new, more effective methods are, but the details are just too lengthy to discuss here. But believe me, you will hear about it. Emery carr, 12000 sawmill rd 1601, Spring, TX 77380

Emery/C - *Planet Of The Apes*? A great movie, but am I to take a connection between the way Nation Of Ulysses dresses and the *Planet Of the Apes* seriously? I think not. As far as opinion.... Obviously anything I say is no more than my opinion. Right and wrong are concepts that have little meaning in my eyes. Everything is subjective. So obviously me complaining about the fact that so many new bands these days just want to

clone the behavior and fashion of The Nation, or of Antioch Arrow doesn't mean that these people are doing what I think they're doing. I'm just saying what I think. Take that as you will. We may all be teachers, but I don't seem to speak your language. Sorry, well not really.

Dear Kent-

Since Lance forgot to put an address on our classified, I thought I'd send it in: Honey Bear Records, PO Box 460346, SF CA 94146. Thanks.

I've also wanted to comment on your column(s) and statements concerning "minority musicians". First of all, it's easy for you to say you aren't into supporting bands for who they are. As a white, middle class, hetero (?) male, you'll never have to worry about finding inspiration, role models, or just fucking friends with a similar background/experience. Then you make the moronic assumption that people who like bands because they are queer/women/people of color ONLY like them because they fall into said X categories. Maybe for some, finally seeing people who aren't a bunch of white boys making music makes punk rock all the more exciting. Diversity, Kent, diversity! For those of us who are queer, women and not white, it's nice to see ourselves reflected in the music we like. But, it's just one facet of what makes them (to me, or whomever) a "great band". You act as though white male bands are the "norm" - that people only like them because they are "great", not because they're a bunch of anglo dudes. Of the zillions of white het boy bands around, not many come to my mind who I think are truly amazing. You write, "bands made of minorities or women only have to be sorta good to be considered great while a band of white males have to be great to be considered great." How do you define great? Able to play blazin' solos? Big deal, I can go to the local guitar store if I want to watch musicians show off. Is "great" white male bands such as Downcast? The Queers? Earth Crisis? Antioch Arrow? (like you said, they spend more time jumping around than playing their instruments. Can they even play them?) Not in my opinion, but then again I don't like Spitboy or Manumission either. Obviously, lots of people think all of the above bands are "great". I don't. To me, "great" is about a catchy hook (not can they play great, but can they write a good song), posing a challenge/threat to the punk rock scene, honesty, and FUN.

I'm not expecting you to agree with my tastes. Just to think about what I've written. You don't have to be into punk "affirmative action." What do you have to lose if you aren't? As for me, I've got to hope and work for some alternative to all those crappy, whiny white boy bands that are invading my punk scene.

Thanks for listening, Missy Lavallee, PO Box 460346, SF CA 94146

PS: I think your zine is cool, but you write some things I think you should think carefully about!

My roommate wanted to say something as well:

Kent - Sorry to be such a jerk, but the thing you wrote that Missy referred to truly sucks. There are a ton of "great" bands with women/minorities

(gasp) that will probably never live up to your standards. And, sorry to have to say it, but your records are certainly no measure of greatness. Gross understatement of the year! Charge more for your 'zine and records so we don't have to give you computer equipment/hold benefit shows for you. Regards, Matt Wobensmith

Matt/Missy - Once again... certainly this is all merely opinion. The fact that I don't like something doesn't mean that it isn't something worth liking. No duh. You're all entitled to like whatever the fuck you want for whatever reasons you chose, and the same goes for myself. My point though, is that sometimes I feel uncomfortable about articulating the fact that I don't like the music or that I am not inspired by a certain band if that certain band is composed of women or minorities because it seems that there is an atmosphere developing in hardcore where this lack of interest is regarded as racist or sexist. I realize that I as a white, heterosexual male have plenty of role models in the punk community, and I also acknowledge that hardcore is still predominately controlled by males, as is society, and therefore the point of my column was probably trivial. But sometimes people seem to make the argument that people in the scene should pay more attention to bands and 'zines that are made by women and minorities and this attitude seems to ignore the fact that some of these 'zines and bands simply aren't interesting (in my opinion). I was in many ways simply saying that I think that Spitboy, Bikini Kill, Los Crudos, Manumission, etc, etc, are great bands that hold my attention with their intensity, and my interest in these bands is not generated by a responsibility to support women and minorities in hardcore. I would like to see these people get the credit they deserve and not get some patronizing thumb of approval based on their race or sex or sexual preference. If I don't like your music or the way you express yourself or what you have to say then I'm going to say that regardless of your sexual preference, or your ethnicity, or your sex. Diversity is great, but for me it can't come at the expense of my own honesty. This is how I think. I fucked up when I tried to argue that other people shouldn't base their opinions on sex or race or sexual orientation. That was a big mistake and I appologize for that. I have absolutely no right to make the assertion that other people are wrong for making judgements based on this criteria, though I'm sure you would all say that I was wrong if I said I liked

Earth Crisis because they are all white, heterosexual males and I can identify with them (which I don't, but it seems like a good example). My intent in replying to Lance's letter in HaC #2 was to defend my own thinking process, not to attack his. I see now that my reply was seen more as an attack than a defense. I appologize to him if he felt attacked, that wasn't my intent. This is confusing territory. There aren't easy answers. We have all been raised in a sexist, racist, heterosexist society and none of us are devoid of those traits. I get frustrated by the "politically correct" atmosphere that is developing around sexual preference, gender, and race because sometimes it seems to place these cheap slogans (racism sucks, etc...) and simple answers as more important than honest communication. I was attempting to punch a hole in that politically correct wall by expressing how I really

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feel rather than trying to follow some party line. But again, I readily admit that I fucked up when I transferred from explaining how I feel to judging how others feel on this topic. Dumb. I got carried away on that side of the fence. - Kent

Dear HaC,

Hi. I've noticed that your letters section is fairly devoid of whining, so I guess I'll try to get it on the right track.

The one thing which bugged me about HaC #2 was the review of No Longer A Fanzine by Lisa Oglesby. From the review it seem apparent that a) she knows the editor and b) she hates the editor. If one was to follow the ongoing saga in NLAF, you would see that editor Joe met Lisa on a trip to California and then printed an angry letter from Lisa to Joe in a subsequent issue.

That in itself is unimportant. However, the review of NLAF was obviously biased. There's not as much about the actual zine as there is about Joe and what an ass he is. The fact that both NLAF and Joe's other zine, Library Punx, were reviewed by the same person makes me a little bit suspicious. This seems particularly harmful when you realize that HaC is one of the biggest hardcore zines around and the first impression that a lot of people will get about a zine is completely biased.

Hardcore is supposed to be about communication, but that communication is ruined when personal vendettas get in the way. If someone takes the time to put together a 'zine, it hardly seems fair to essentially refuse to review it on the basis of its content or a personal feud or whatever, and not pay attention to the ideas within (much like MRR's refusal to review bands they considered too wimpy musically, with no attentions paid to the meanings behind, the songs (which was the basis for HaC's birth, yes?)).

Thanks for your time. Daniel M Goldberg, 8500 Widener Rd, Phila, PA 19118

Dear Dan,

Yes, maybe it was a little childish for me to let my "personal vendetta" get in the way of my review, but a bias is something everyone has and it does not necessarily make them incapable of reviewing things. I don't like his 'zine, that was my review, and my opinion is just as valid as anyone else's. If you see a band live and think they're total shit, it does not mean you can't review their record. You simply have a background that someone else might not. It's just that 'zines are a very personal thing and it's hard not to cross the line of constructive criticism and personal bashing.

However I did not choose to review both of Joe's 'zines. I took one because I was interested in reading it. The other 'zine came my way because, at the end of the month, my title of 'zine editor basically means that I review about twenty 'zines at the last minute in order to make everything fit. I also review all the 'zines that were picked over by the other shit workers, so most of the time I don't get to choose more than five that I actually want to read. If you feel that I shouldn't be doing reviews for people or things I have biases against I invite you to move to Santa Barbara and review them yourself. Otherwise, they have to get done and I have to do them. - Lisa.

Kent-

When I first started writing this I had just read issue #1 of *HeartattaCk* and my intention was to write a letter that was critical of some of your policies and ideas but still maintained a pleasant tone. At that time I was still under the impression that even though you and I have very different viewpoints we were still basically working towards some sort of a common goal. Now that I have read issue #2, I no longer believe that to be the case. I'll write this out in two parts - the first being what I had already written in response to #1 and the second being what I'm thinking now in my post-#2 point of view.

Before I start this I want a couple of things to be clearly understood. First off, every record that I have put out on my label in the last year has been through a P&D deal with Dutch East India. I'm not apologizing for or defending that fact, I'm just stating it up front so that everyone knows where I'm coming from. Certain labels, including one that now advertises in *HeartattaCk*, have in the past lied about their involvement with DEI. That's not my game - I believe in honesty. Secondly, while I would like to be able to advertise and have my records reviewed in your 'zine, I understand and even respect the reasons why it is against your policy. This isn't some jealousy issue - there are ample places for me to advertise my stuff and get it reviewed. I don't need you. With that said, let's get on with it.

Issue #1. While I was less impressed than I thought I'd be, it's good to see that the 'zine is actually becoming reality. I sincerely hope that it keeps going and becomes a staple in the punk/hardcore community because there is definitely a need. Once again, Kent, you have taken on a project that most people would never have the drive or means to accomplish and you are doing it well. Your previous 'zine and your labels releases bear testimony to the validity of your beliefs and the superiority of the D.I.Y. ethic. Your accomplishments represent the pinnacle of punk achievement. That's the problem. One gets the impression that in order to remain truly punk by Kent McClard standards their effort must come in somewhere underneath the imaginary line that you've drawn just above your own head. You know what I'm talking about, that line that you keep re-drawing every time your projects move to a larger scale. Like when you register your business with the government and begin to pay taxes. Or when you move all of those records out of your house and into a warehouse. Or when you begin to distribute many labels records to stores (much like a smaller version of Dutch East). Or when you start putting out CDs. All of these things are well beyond what the majority of D.I.Y. punk rock labels ever accomplish, so I find it odd that you feel the need to call out other label's connections to "Big Business" (like you did with my label in the review of Wound 'zine). Kent, by most punks standards you ARE "Big Business"!

Corporation. This word is thrown around by writers in *HeartattaCk* like so many calls for vegan revolution in a 'zine from Syracuse. Will someone please explain why the fact of incorporating a business is intrinsically wrong? It is my belief that "corporation" is merely a punk rock buzz word - a way for punks to figure out

who are the "bad guys" and who are the "good guys" without having to do much thinking about it. If I'm off base here, let me know! Educate all of us. I'd hate to think that most punks only hold their views because they know that they are the same as held by the current H.C. hierarchy. I would hope that there is more than sloganeering and mindless followers here.

A long time ago I heard about the concept of "threat by example". You would be one of the best, Kent, if you could just keep yourself from pointing fingers at smaller labels and bands that try to do things in ways other than by your rule book.

Issue #2. Well, it should be obvious to everyone who reads the first two pages of #2 what a hypocrite Kent McClard is. In just 2 issues you have managed to do what it took MRR 125 issues to do. I'm not surprised that it happened, just that it happened so fast. Maybe you don't suffer from "MRR look-a-like disorder" anymore, but you sure have started to suffer from MRR act-a-like disorder. "Being offensive and argumentative and controversial is part of the punk rock legacy" sounds a little too much like Tim Yo's "traditional sound" theory to me. Sure, being all those things is part of punk, but I was always under the impression that it was supposed to be aimed at society in general and not just an excuse to fight amongst ourselves. Mindless violence is part of the "punk legacy" too, but I don't hear you championing that. The funny thing is that this isn't my big problem with issue #2. My big problems are your response to Christopher Applegren, your review of the State of the Nation record, and your willingness to trade a confession from Doghouse for ad space, reviews, and punk credibility.

Christopher wrote you a letter challenging your views and asking you legitimate questions and he did it with decency. Your response, along with being the dumbest I've ever read in one of your 'zines, was downright spiteful. I guess when your a punk-god like you it's not important to treat people with common courtesy. "Do you seriously think it matters if every kid in America or the world gets access to some record? Who cares!" Well obviously not you, Kent, so I guess that means none of us either. "I for one grew up in a town that had only chain record stores in malls. For most of my punk rock life I never bought a record at a store. Believe you me, it didn't stop me from becoming a punk." Interesting. In your article in *Punk Planet* #1 you State that your favorite classic punk records were by Generation X, The Clash, X-Ray Spex, Patti Smith, and The Damned - all of which are on major labels. One can surmise that these are the bands that got you into punk. So I guess that "most of my punk rock life" occurred after you had already gotten into punk through those easily accessible sources, huh? Or did you buy all those records through D.I.Y. mailorder before you even knew what punk was? On to your next winning quote. "People are born to be punks, they aren't created by the records they buy." What the fuck!? Predestination, Kent? "People are born to be punks." That really fucked up. Maybe they'll eventually be able to isolate the "punk gene" and you'll be able to create your own little master race - with you as their Hitler. Fuck that and fuck you. People are not "born to be punks" and you sir are an idiot if you think they

WORDS ON PAPER

are. Go back and read your response to Christopher again and have a good time trying to convince yourself that you're not a dick. Oh yeah, one last quote from your response. "The day I see an Ebullition record in some chain store in the plastic mall... is the day I call it quits." Sure. Right. Just like how you won't put out CDs. I now quote from *No Answers* #9. "There are no advertisements in *No Answers* for very specific reasons. Hardcore has become far too commercial for my tastes, and I seriously question the role of advertisements in hardcore. I am not a business, and I question anyone who is... shouldn't we all?" If you're not a business then who's selling all those records? Do you even remember *No Answers*, Kent? It was that 'zine you did back when your words meant something.

The next thing is your review of the State Of The Nation CD. In it, you hesitantly commend the band for addressing issues ranging from greed to the plight of the American Indian, but you then negate that by saying "What can all this mean when you share your bed with Quicksand and Rage Against The Machine?" What exactly does "Share your bed" mean, Kent? State Of The Nation aren't on a major label, so that can't be it. Indeed, you deemed their CD worthy of review in your Whites-only country club of the 'zine world publication, so what exactly is the problem? Wait a minute, S.O.T.N. are friends with people in those bands! Friends with people in major label bands! Now I get it, we're playing guilt by association here. I've heard that they've even played some shows with those bands, and I'll bet that's what's at the root of your problem. One can argue that playing shows with those bands somehow lowers a band's credibility, but I just don't buy it. Jawbreaker played shows with Nirvana, Lync toured with Beck, Bikini Kill had Joan Jett play on a record and Kathleen is in that Sonic Youth video - does that take away these people's credibility? You must think so, but I really don't understand why. Why must punk bands only preach to the converted in order to remain punk? It's not like State Of The Nation only play big shows, I've seen them twice so far this year at all ages shows with \$5 door prices and only unsigned punk bands with them. Both times their singer Rob addressed the crowd about various political issues. If I was him, I'd take the opportunity to play the occasional large show and be able to get my ideas across to an audience that probably

needs to hear it a lot more than punks do. You carry on as if those ideas were only fit for punk ears. Nothing will ever change that way, Kent. Are you one of those people who can only be happy as long as you have something to fight? Someone who would actually try to sabotage any efforts that might have a real impact because you're afraid of losing your causes? It almost seems that way.

Doghouse Records. I find it interesting that you've given Doghouse such a huge pat on the back. I don't know Dirk and I don't have anything against Doghouse, but this whole "ad space and reviews for a confession" thing just rubs me the wrong way. Doghouse did exactly what you've been preaching against in their deal with Cargo, but now that they've made enough

money to go out on their own you welcome them back with open arms like some wayward son returning home. I guess "selling out" isn't such a bad thing if you do correct things with the money, huh? My intention has been to use my deal with Dutch East to grow my label to a point where I can do the kind of projects I want without their help, but when that day comes I will not be sending my ads and records to *HeartattaCk*. I'll let you arrange your pecking order without me.

Well Kent, that's about all I have for you now. I think it's enough. Reading back through this letter I realize that the whole thing comes off a bit angrier that I originally intended it to. What can I say? "You let me down" is just so typical, but in this instance it sure does fit.
- Dave Larson, Excursion

photo by Kent McClard



Dave - Hey, you're welcome to think whatever you want about Ebullition. But the bottom line is that Ebullition is a hardcore label. The prices are low, and I won't sell my stuff to people that can't respect my desire to keep them low. Ebullition is distributed by Ebullition. No Cargo, no Caroline, no Dutch East India, no distributors except for Ebullition, and when Unleaded, or Repercussion, or Old Glory wants to trade then chances are we'll trade records. When Mohinder, or Policy Of 3, or Copout, or any other hardcore band comes to town chances are they'll be sleeping on the floor at the place I call home, and if some hardcore kids are traveling the country chances are they'll crash out at our house for a few days, or maybe for a few weeks. When Fracture, or Los Crudos, or whatever band is coming through needs a show in this area then I'll do my best to help them out. And with all of the stuff Ebullition distributes we make sure that the wholesale price for a 7" is never more than \$2 and for LPs we never charge more than \$4, and with the mailorder we never charge more than \$3 for a 7" and \$6 for an LP. And, yeah, Ebullition is now doing CDs, but we're only charging \$5 postage paid for them because they cost about the same to make as LPs!! The design of the entire label and distribution is to offer an alternative to distributors/labels like Dutch East and Cargo that charge extremely high prices and are only concerned about earning green. When Undertow was on tour they were selling their LP for \$8 because they said they had to pay Dutch East (not Excursion) \$7 for each LP. Dutch East prob-

ably makes \$3 to \$4 off of each LP. How much of that does Undertow or Exursion see? When Undertow is in New York will they sleep on the floor at the Dutch East owner's house, or will the Dutch East employees try to set up a show or even come to a show in their area? Probably not. There is a fundamental difference between Ebullition and Dutch East. You can try to blur the lines all you want, but I and Ebullition are part of the hardcore scene and Dutch East is a business just trying to make a buck off of hardcore.

And as far as Doghouse is concerned there was no deal for a confession. He just had an interesting story to tell and I thought it would be cool to print it. His records don't have UPC codes and he doesn't have a P&D deal with Cargo (though the fact that he still distributes through them seems hypocritical at best). If at some point he starts using UPC codes or signs a P&D deal then his stuff won't be reviewed and his ads won't be printed. This is a solid review/ad policy and the whole point was to clear out the grey area. It's like this.... you've got Dutch East on your side. They are a huge distribution company with big bucks to throw around, and ultimately you don't need a review or ad in *HeartattaCk* because right now there is a Dutch East employee trying to sell an Exursion release to a chain store at an over inflated price. So why complain?

Finally, my point with State Of The Nation is only that I have a hard time swallowing lyrics about greed and corporate America coming from a band that tours with major label acts like Quicksand and Rage Against The Machine—just as I have a hard time believing the lyrics of these two major label bands. The medium is the message, and if the medium you chose is touring with corporate bands and playing expensive shows at the big rock clubs then your message seems questionable. MTV and the major label rock 'n' roll business are the enemy of hardcore, and you can't destroy the enemy when the enemy is making money off of you. That's why in my opinion Bad Religion, Green Day, and Jawbox aren't hardcore bands. Hardcore isn't a sound, it's an attitude.

By the way, in my opinion hardcore was created as a reaction against the commercial aspects of punk rock. The do-it-yourself attitude is the fundamental difference between hardcore and punk rock. Punk rock as it existed in the late '70s is dead now. Hardcore is still alive, but it too could die if the powers that be can control it and market it successfully. Our music scene and our culture must remain in our hands, otherwise we become tools of the machine. *HeartattaCk* is about resisting control. It is war. If we're not careful our scene will be bought and sold by suits and ties and we will be divided into 99% consumers and 1% producers. I'm sorry if my opinions offend, but I view this as a war of survival. Do or die. — Kent

Dear Kent McClard and *HaC*,

I'm writing to comment on a few things that I have noticed in the first two issues of *HaC*. In the first two issues I noticed an anti-UPC sentiment and many complaints about records without lyric sheets or costing too

much (a 7" costing \$ 3.50 ppd for example.)

I understand your reasons for being anti-UPC codes and even agree to a certain extent. I think UPC codes are ugly and look out of place on punk records. What I don't understand is why you are so anti-UPC code while many many other things you buy have UPC codes. The computer you used to layout *HaC* came with UPC codes. The ink used to print *HaC* probably came in a package with UPC codes. Your record player came in a box with a UPC code. In fact, the Post Office put a UPC code on a package of records I ordered from Ebullition. I just think your UPC code policy is silly when almost everything else you purchase has one.

On to the subject of "overpriced" records or no lyric sheet. I can understand questioning the necessity of a 7" costing \$5 ppd or a LP costing \$10 ppd, but come on, aren't there more important things to worry about than \$3.50 records and no lyric sheets. It seems like the people who worry about such things have too much time on their hands. Cheap records are cool but what it boils down to is as those "corporate sell-out" loser dummies Jawbreaker said: "1,2,3,4 who's punk? What's the score?"

From reading *HaC*, I get the impression that UPC codes, overpriced records, bands signing to major labels, and records being distributed by Cargo are the biggest social problems facing our society. I just feel that there are more important things to spend so much time and energy on than complaining about those petty subjects. Yes, I know all about the major label connections to larger corporations which contribute to problems in our society. You aren't doing a whole lot by not supporting them because tons of people are and will even if you don't. Cheap records won't get affordable housing for people who need it. Being hardcore doesn't wipe the asses of the physically/mentally disabled. Complaining about punk records in the mall doesn't feed hungry people. By trying your hardest to stay out of the mainstream, it seems to me that mainstream problems are being ignored for the most part. There are a few people involved in the punk community who do great things but it seems like punks tend to stay away from the important issues and focus on problems in the punk scene. Which don't mean shit in the big picture of things. I feel that if all the time and energy spent complaining about *MRR* or the prices of records etc. was refocused on more important issues, it would do a lot more good.

Kent, what do you do that is as important as the issues you complain about in *HaC*? Sorry but hardcore/punk isn't important. Maybe you focus a lot of time with social issues but it doesn't seem like it. You said you were open to criticism. Please respond in *HaC*.

Tim Hayden, 508 Village Apt #2, Kalamazoo, MI 49008

Kent,

Your critique of the California "emo" scene is incredibly astute. Perhaps you didn't go far enough. It really makes me sick to see an underground movement turn into a fashion scene more concerned with haircuts than with issues of any substance. I thought that's what we already had *MRR* for!

I hope you don't want your 'zine to turn into an alternative to *MRR* in that you only cover

a different fashion and style of music. I hope to see more political content. At least *MRR* does do overtly political stories that don't have anything to do with the scene (although they haven't been terribly interesting recently, I'll be the first to admit). Why don't you do stuff like this? Why is everything about bands except for a couple of columns which don't deliver any critical depth?

Like it or not, you've got to face up to the fact that thousands of the emo kids you slag off on are going to read your 'zine and think it's the most hip, radical thing out there. I know this isn't how you want them to read it, but that's reality. Why not expose them to something a bit more radical than records, like the struggle of the United Farm Workers or an Earth First! action?

All we get to read about veganism is Bob Conrad's reactionary ramblings about "militant vegans who want to beat you up". What a load of shit. All kinds of people probably want to beat Bob Conrad up, not because of his oppressive dietary habits, but because of his pathetic "PC is fascist" pseudo-Mykel Board parasitic schtick. Maybe it's just designed to get a rise out of people who care. Maybe it's just dumb. As a vegan activist, I've seen the belief that animals are not ours to do with as we please ridiculed enough in mainstream magazines. Maybe Bob Conrad can think of some specific criticisms of the vegan ethic other than just name-calling and appealing to public opinion...

What about books? Why don't you review them? Books seem a lot more hardcore than records or fanzines. Would your UPC code policy apply to books as well? An anarchist zine called "The Match" only reviews books without the UPC code. Unlike records, though, it seems like a lot of good books come out on major labels (publishers) or on small presses with the UPC code. Wouldn't it be great if instead of joining a band or writing a 'zine talking about bands, that kids wrote books, spent more time working on something really productive, etc. Stop me if I sound like a old fogey. I'm not, just a bit jaded by the scene.

Speaking of books, some friends of mine worked their butts off researching and writing a pamphlet which they sent to you for review, but you didn't review it or even write back. I did notice that you have reviewed "one-page-zines", though. Why is a one-page 'zine that talks about bands and road-trips more worthy of review than a serious, well-researched political pamphlet?

Sure, hardcore music can be great if it results in action or change. If it doesn't, it's completely useless, only pacifying our desire for progress by channeling our energy into useless fashions and bands. You can be political without wearing your politics on your sleeve like the *Profane Existence* crowd. There are bands that do have something to say, like Los Crudos, but the set of people worth interviewing is much bigger than the set of people in bands. *Rolling Stone*, *Spin* and other worthless rock magazines interview only bands. I thought you said hardcore was about more than just music.

Kyle Livingston, c/o Vegan Action, PO Box 4353, Berkeley, CA 94704-0353

Tim/Kyle, like it or not there isn't much you can do to change society. You're not going to save the rain forests, or the whales, and you're not going to end racism, or put an end to hunger, or divert war. The world is a really big place and we are all just tiny little insignificant pieces of shit. But, hardcore belongs to us. We make it, we use it, we

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own it, we enjoy it, and ultimately we should be the ones to benefit from it. Hardcore is a medium that allows a bunch of kids to discuss the problems in their lives and the problems in the world. It is a forum for us to see how we feel. In the real world no one cares what we think. MTV, Columbia Records, *Time Magazine*, and the *Los Angeles Times*, etc., etc. doesn't care what we as individuals think. Hardcore is a place where we can communicate, and it is a place for us to discuss life, sex, politics and whatever the fuck we want. For a lot of us it is the first place where we learn about alternative political ideas such as anarchism, socialism, or communism, and for some of us it is where we learn about feminism, animal rights, and racism. Hardcore is about expressing our views and learning from each other. Not one of

or overthrowing the government, because if it wasn't for hardcore and the communication I enjoyed through hardcore then I'm not sure if I would want to save the rain forests or overthrow the government. I think hardcore is political. And when you ask me what do I do that is so important, I think to myself I support hardcore and I participate in the communication process that is known to me as hardcore. And right now hardcore is threatened by big business and consumer culture and my primary concern is defending hardcore from that enemy. Maybe I give hardcore too much credit, but that's the way I see it.

Schindler's List is about one man's experience during WWII, that and nothing else.

562's second point was an overabundance of gratuitous sex degraded the film. O.k., he/she was right on that one.

562's third point was that the film contained too much "Remember" and not enough "Never Again". Once again, 562 presumes to know what Spielberg as a director was intending. It's true this film is leaning heavily towards a "remember" frame of mind (although one would think that remembering something as horrible as the holocaust would rekindle any "never again" emotions in an individual). It is also true that Hollywood probably wouldn't have produced *Schindler's List* otherwise. However, the quality of the film is not derived from its message. Film



MORE THAN MUSIC FESTIVAL DAYTON, OHIO

us better than the next. My goal with *HeartattaCk* is to make sure that hardcore gets the support that it deserves. Because I learned about a lot of crazy things through hardcore, and my views on society and life have been shaped by my participation in this scene.

That's what makes hardcore important to me. The independence of this scene is what keeps it valuable. The day that big business and rock star attitudes control this scene is the day that this scene stops being a place where people can communicate. MTV and the entire business of rock'n'roll is about communicating at you, not with you. Therefore you're right, I am more concerned with defending hardcore and supporting hardcore than I am with saving the rain forests

Dear *HeartattaCk*,

I just finished reading 562-65-8866's column on *Schindler's List* in #2, and it seems that, while 562 has raised some valid points, he/she forgets that the film is not punk, nor must it convey all the meanings and morals 562 seems to think.

562's first point is that *Schindler's List* doesn't explain the social conditions which allowed the Nazi Party to rise to power. Well why should it? The title alone should be a hint that the film is not about "World War II" in a general sense (to make such a film one would need to either examine at least 200 years of social development in Germany in detail, or make an average 2 hour movie with hardly any information).

photo by Rob Fracisco

is an art form, decidedly visual, whose main components are the elements of Mise en scene, film cutting, character proxemics, camera angles, etc.

It's awesome that someone in the punk community is trying to broaden their horizons, to experience some of the rare worthwhile artistic endeavors going on in the "real world". But all these experiences are a waste if everything is viewed from an ultra-political angle, if we see art only as a series of propaganda pieces, and not a source of beauty.

Brad Thompson

3616 Oval Dr.
Alexandria, VA 22305

Brad, 562 here. I'll say first that this is fairly trivial. Never the less, point, counterpoint....

One: Based on Spielberg's interviews and public statements I firmly assert that *List* was not simply one mans experience of WWII, but a quasi-docudrama of the Holocaust as a whole. Admittedly it wouldn't be possible to make a comprehensive 3 hour movie of the hallmark of the twentieth century, but at least a passing effort at context would have been better. Even if it were no more than 10 minutes film time at the beginning showing 1930's political interaction and economic crisis. Even if it were nothing but stock footage of people bringing wheelbarrows full of bundles of one side printed marks, and Herr Schickelgrueber's animated speaking it would have helped to save the film from a two dimensional lost in space quality, where Schindler just starts out in Poland. A second related complaint is the over all flat nature of the film, particularly to character development. I take it that you concede Schindler's transformation from womanizing opportunist to overflowing cup of human goodness wasn't well explained, no? Particularly if your trying to claim it as artistic, the characters were all shoddy, which ain't exactly a signpost of high merit in the writing department, and no example is more pertinent to the fact that the nazi's were simply evil without explanation, which was my original point of the film being without context, and consequently diminished as something to learn from or help understand atrocity in order to prevent it in the future.

Numero dos: "Art for art's sake" won't wash. First because 'List' isn't art, it's propaganda. With artistic merit as well perhaps, but propaganda none the less. On the opposite side, Leni Riefenstahl's "Will..." and Olympics had many artistic elements but they were still propaganda. The problem with *List* is that it's ultimately not that good as agit-prop. My complaints about *List* are the same one's I had years ago for *Platoon*. They both pulled punches and were watered down for consumers convenience. In a way it trivializes the actual events. "Sing it right or don't sing it at all."

Lastly, I have to laugh, chuckle, chuckle, if you seriously think paying seven bucks to the corporate movie industry is somehow acquiring culture. Here I thought trips to the Louvre, the Prado, and the MOMA were mandatory elements in pretentious highbrowism. But that aside, somehow claiming that it's "real world" ain't even good for a laugh. Further, unless Ramblin Entertainment has a *HeartattaCk* subscription that Kent's not telling me about then this conversation is exclusively a punk-world debate, which is the context my article was written for. While I subscribe to the Born Against motto of 'talk shit often,' I am actually advocating that people see the film (it just came out on video I'm told), but that they do so with a

critical mind and consider my criticisms while doing it. Finally, I'll point out that I hardly see a historically and politically illiterate population as a thing of beauty. The world hardly suffers from a narrow ultra-political punk community so much as it suffers from an apolitical and indifferent Joe Public. If you're trying to tell me that is what we as the punk community should try to be more like, then you should seriously rethink what the hell you're doing here.



Dear HaC,

If you were reading this column in 1970, it would be highly probable that you were or would fall under the FBI's process of elimination. The feds were conducting a clean and sweep



operation from the late 1950's to early 70's known as COINTELPRO. You name it they were trying to destroy it. This operation was so large that there were 7 known general target groups which many other movements/individuals were sub-categorized for effective "dismantling".

I have strong belief that COINTELPRO is still structurally functioning even if it's operation is under another name. The "punker" group falls under what the FBI targeted/targets as the "New Left". The New Left is mainly comprised of white youth (us suburban kids are good for something) involved in anti-war, anti-racist, student, veteran, feminist, gay, lesbian, environmentalist, Marxist, Anarchist, food co-ops, health clinics, newspapers, schools, community cen-

ters, ROCK GROUPS, communes, and anything else that supported the counter culture. The recent activities involving Food not Bombs sounds a bit like what past counter culture groups have gone through.

The main strategy against the New Left was for the FBI to infiltrate from within, and cause paranoia and disruption in the groups activities. In crisis situations the FBI would resort to hiring right wing thugs to rough house activists. It's not surprising that so many of the demonstrations and public activities that are with peaceful intent strangely result in a violent clusterfuck. I was going to Michigan State University during the Gulf War shit, and at several demonstrations ROTC thugs would show up to clean our clocks. Granted it possibly was just the acts of over testosterone meatheads, but things really came

down hard after the ROTC offices were getting hassled.

My latest paranoid suspicion has been this whole Woodstock '94 thing. From the articles I've read about it, it's essentially a high dollar father-son "alternative" picnic. They're offering alternative kids, possibly opposed to the standard red white and blue of everyday, an opportunity to tame out to there favorite acts in the company of the 60's sell out generation. Seeing all the rebels of the 60's resorting to the comfortable life, but still able to rock to the Stones, might soften the blow for the 90's kids to apply for bank jobs.

So what's my supporting evidence for all this hypothetical assumption? PepsiCo is the primary sponsor of the Woodstock '94 fiasco. Pepsi has a strong history of being an active participant in the de-rebelizing of pissed off youth. The Pepsi Generation campaign that is so strongly drilled into our brains isn't just a catchy marketing plan, but a U.S. government sponsored program to, "deter youth protest in a repressive societies" (Sklaire, Sociology of The Global System). Remember how quickly we saw Pepsi oriented youth commercials proclaiming the Pepsi Generation in Russia once the Soviet Union went under.

So in short, watch your fucking back because they're out

there.

- some shit from a fellow in Jihad

Fuck, the letters section is finally over!! Normally, I wouldn't be that interested in printing so many letters, but I wanted to make sure that people got a chance to express their views on these topics. It is important to remember that everything that gets discussed in HaC is ultimately just opinion. If you wish to comment on anything in the letters section, then feel free to write, but I doubt if anything more will get printed on any of these topics. I want to keep things moving forward, rather than watch the whole thing become bogged down in endless debate. And these topics are dead horses.— Kent

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ICONOCLAST - CD

ICONOCLAST - 1st 7"

ICONOCLAST - Groundlessness... 7"

MANUMISSION - 7"

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DOWNCAST - 7"

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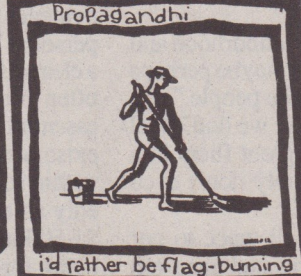
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maybe eventually we'll get around to volunteering at that church one of these days, but probably we'll just end up sitting outside of it smoking and seeing some band play inside as we sneer at the guy who's sweeping the bathroom floor. Cleaning up after us, as we think that they all should, but just won't say it.

But we're totally on the cutting edge you know, totally living dangerously because we live where our parents would call a "bad" neighborhood and they won't even come to see us after dark and just keep slipping us all those snide comments about needing a little riot to get the streets re-paved. But we're not like them we assure ourselves, as we yell at the man across the street who called us baby. Who tried to say hello to us, or who maybe even didn't say anything but just looked. Cause they're not allowed to look at us here, they're supposed to sit back as we saunter lazily through the isles of their stores swinging the blatz lunch box so absentmindedly and talking about how oh my god I can't believe they don't have that vegan cereal that they do in the safeway near my parent's house. That sucks, doesn't it?

As long as you continue to call it a "bad" neighborhood and you are still thinking of someone out here as bad, or maybe perhaps as everyone who lives on your street as "one of those people." As long as we go into the park to yell at people because we don't feel safe walking down the street. Yelling and passing out fliers in a language that they not only don't read, but probably don't even understand.

In the name of convenience, the shorter distance to our favorite smoke filled clubs and white kid restaurants and hang-out spots, we'll come in to live here and probably not leave until we get so fed up with the yuppies who are moving in right on our heels looking for the new/cool hot spot. As we spit on them on our way out of the grocery store and talk about how much it sucks that all these white people are moving into the neighborhood and what changes that'll bring, we don't even realize what our presence has done to (change) the neighborhood. Not only did we make it safe for mr and mrs sweater aroundtheneckshortshortsboatshoes-slickedbackhair to move in and feel safe, we set the standard for people here being treated like shit for having the audacity to live in the same neighborhood as us. Neighborhoods that they created and have built over the past 20/30 years. We set the stage for them hating our guts because of (what we are and) how we act and what we are doing/bringing to them and their communities. And because soon the rent will be jacked up so high that they too will have to move out and then we'll follow them again, or maybe by that time the sweaters will be tied so tightly around our necks that we'll have to follow this year's new crop of rebel kids to the hot spots.

But no matter what, the fact remains that we are doing this and we are part of the problem unless we learn to live and function within the communities that are already set up where we decide to (and the fact remains that this is a decision, and that most of

Hair nets and fancy 10 speed bicycles riding by you and sneering at you as we come out of your store and onto the street where we won't/can't even condescend to look at you, never mind the talking part because of course you're drunk or gross or a fucking asshole. And we talk all this shit all the time about how we're great and

us can choose to retreat back into the suburbs at any time) live. Until we no longer think of places as "good" and "bad" or people as clean and dirty, and begin to be able to treat them with the fucking respect that they deserve. And when we realize that we will never be immune, we will not be safe anywhere. Not here, not down the street, not at our parents house safely locked in with the security system on and all the doors double locked. Nowhere. And it is not until we acknowledge this and learn to incorporate some fucking respect into the ways that we deal with people that we will be able to live here (or wherever) without wrecking havoc wherever we are/live. ordination of steve=dryhump. where are you guys?



You are what you buy" is what we're told — not only from the capitalists, but to gain "respect" from your fellow humans you've got to have the right car, the right image, and the latest (and most expensive) consumer product you recently saw advertised (just to make your friends jealous - of course). Even if you're not particularly well off, that's still okay because providing you still work hard, you can still purchase those vital items to make you look and feel just that bit cooler...So hell, why not? After all, consumption equals happiness, right? But if this is the case, then why are so many people still unsatisfied despite comfortable material wealth? Even despite reaching a goal of greater personal income and purchasing more acquisitions to enable you to climb that invisible ladder of status, people still feel puzzled that they've not automatically reached their expected state of bliss!

So does money actually give happiness? Psychological evidence shows that the relationship between consumption and personal happiness is essentially very weak. There is undoubtedly a clear difference between basic needs and actual wealth which is not often presented clearly. You as a consumer are told that non-essential needs to you are indeed a crucial requirement to your very existence and without these products you are nothing but an outcast within society and a social leper! The relief of poverty is undoubtedly an essential human need. Studies have shown that for every \$1,500 increase in income there is only an increased sense of well being for the poorest fifth of the population. Beyond that there is almost no increase in people's satisfaction with their lives as income levels increase.

To be on the bottom end of the ladder is seen (and unfortunately generally accepted) to be degrading, however if you're a good consumer then you can start becoming more of a "winner" and your prize? To climb in rank up that social ladder. To be accepted by that more "respectable" group of people.

Since the 1950's there has been a steady increase in the role of the media which represents the interests of capitalism. Presently we are overwhelmed directly and indirectly with advertising. It's difficult to escape - "To live is to consume". Walk down the street and you're bombarded with advertisements from every direction. In fact, from the moment of waking until sleep your mind and body are attacked - physically and mentally assaulted by the constant barrage of propaganda designed to catch you off guard at any lax moment. Lower your guard at any time revealing a need for security, love, or an escape from seclusion and immediately you're showing yourself as a target. A ready victim waiting to be preyed upon by a product that will instantly resolve your problems... No matter what you do, it's practically impossible to completely escape, and as long as people accept that it's necessary to sustain or increase their consumption, the greater they get drawn into the never ending cycle.

So where does real happiness actually lie? All indications show that human needs are social and psychological and not based on false artificial requirements that have been created by material needs. To base your life around a soap opera, or a TV or rock "star", or a similar banal and irrelevant activity leads to emotional and mental problems as research has shown. It also can lead the individual to have problems in dealing with real life people or situations as they can mix reality with their personal fantasy and in some cases cannot easily often distinguish or differentiate between the two.

Not only is this a personal matter, but our rate of consumption is having a detrimental ecological effect. The total rate of the worlds consumption is mainly caused by only a relatively small proportion of the worlds population, this being the established Western countries (or should that now be "Northern" countries?) and this consumption rate is far exceeding the Earth's rate of regeneration resulting in many environmental problems you'll probably already be aware of. Studies have already shown that we may not now be able to reverse the consequences mankind has presently inflicted onto the planet. Furthermore, as more countries begin to submit to the "Western" lifestyle (i.e. death, destruction etc...), particularly third world nations, the effects will undoubtedly worsen even further in the future...

I'm certainly not saying that people must not consume at all. Of course we all need basic requirements and pleasures, however according to a recent study by a development research team in India, they found that the so called "Developed countries" only represent approximately 25% of the world's population but account for the total consumption of between 50% and 90% of all the commodities available worldwide. Clearly this shows that there is a severe lack of balance caused by the rate of Western consumption levels.

Certainly for as long as we accept our present situation, the longer it will continue. I'm certainly not here to give any simple answers, in fact there are no clear solutions, however it seems clear that we must individually begin to break out of this thought process people generally adopt if we are to make any progress at all.

It is hard enough to be in a punk band and to try to make something of it. I am in a punk band. We are called Alkaloid, having recently changed our name from Poobah. We have released a single and a CD on our own little label, Posing Toad Records. We invested a lot of money on our efforts and have not even come close to breaking even. Music is not something we want to exploit, but the dream of making a living off of doing something productive and creative is the ultimate goal anyway.

Even in the underground, the market is flooded with billions of bands, and it is hard to distinguish yourself from all of the other ones out there. It is very difficult to get distributors to carry your record, regardless of how it sounds. Most of the larger distributors of independent music are very discriminating when it comes to what they will carry. Sometimes they have strict policies of only carrying material by labels that have lots of different releases. Though it kind of bites; this makes sense since these distributors have limited resources and are in business for themselves, not as a charitable institution.

Alkaloid's only option (just like most bands at our level) is to promote ourselves, sell our records and CDs through consignment and mail order, and to hopefully get some help through punk radio shows and punk press. Even in the underground, very often it ends up being a matter of who you know, the connections you develop, and the overall image people associate with your band, that sells your records. Sadly, it is not necessarily how you sound and it is not your dedication.

When *MRR* decided not to review our CD, it affected us greatly. *MRR*'s reviews are one of the most read review sections of

any underground magazine. As I became involved with punk rock, one of my first connections to the scene and all of the divergent, different and wonderful things within it, was *MRR*. *MRR* was a virtual yellow pages of bands, labels, artists, and community that I had no idea about before I opened its pages. It might indeed sound a little cheesy, but I was overwhelmed and moved by the size, scope, independence, and interdependence of the whole underground.

Underground by its very nature is something that mainstream culture doesn't understand or know about. I didn't suddenly know everything there was to know about all of the hip and happening punk goings ons. I delved into the subject with the enthusiasm of finally finding a place in which I could express myself without feeling ridiculed or scorned. Punk was a place for people who didn't function in traditional webs and manners that seem to come so easily to others. Furthermore, careful analysis of mainstream culture as outsiders allows us to scrutinize it and realize how fickle and useless it really is.

MRR was the epitome of how large and vast punk rock, this thing I had only incorrect preconceptions about, had become. The bands and writers and 'zines and labels and people involved in the scene were all within the pages of *MRR*. To actually be writing for this powerful and important resource is really something of a mind trip. It is certainly not something I ever thought would happen.

Now that I am involved in the scene, playing in a punk band, writing 'zines, doing a little label with my band, starting a business that I hope to gear mostly to a punk clientele, and lastly writing for *MRR*, it seems a little less awe inspiring. Less awe inspiring, but no less impressive and important.

I have never actually met Tim Yo. I have talked with him on the phone several times, written him, read his letters, read his columns, and so forth. To be truthful, I do not know Tim very well. However, I am quite struck at his achievement. Yes, *MRR* is put together by a lot of people and there are tons of deserving shitworkers and writers who do a ton of work to make *MRR* a reality, and I don't know any of them either, but that is another story altogether. In the end though, *MRR* is Tim's 'zine. He started it and as near as I can tell, he is the only one that will stick with it through thick and thin. Others have laid their hands down to toil and make *MRR* a great achievement, but Tim has poured a lifetime of work into the 'zine. *MRR* may be the result of a lot of people's efforts and creativity, but it is Tim that gives it direction, and that is the only indispensable part of the 'zine. *MRR* would not exist without Tim and in the end it is Tim's 'zine.

It is easy to forget that. It is easy to lose sight of the fact that Tim is here not only in his capacity of curator of what might be the museum or archives of our scene, but he is also the editor of his own 'zine. If someone were to tell me how to run *Replica Republic* or any of my other 'zines, what kind of records to review and so forth, I would never comply and I would almost certainly do something to spite them for it. I would act the same way if people were to tell me what to do with my music or with my mind.

For this reason, I can respect Tim's policy on limiting what records are going to get reviewed, and which records will not. It is his 'zine and he has that right. That not withstanding, I also think that his policy is self defeating and that it will definitely hurt the punk scene and the underground as a whole.

It is important to remember the essential interactive network of people that make up this underground. We are not here just as commodities and consumers, we are, and have to be, here for each other. The very reason that I get mad at punk bands that sign to major labels is that they used the underground as their audience and consumer base until they got (what they thought was) a better offer. In effect, these people have abandoned the scene.

By instituting this new policy, Tim has likewise abandoned a great number of people who identified and belonged to the punk underground. I got involved in punk because I thought it was the place where I wouldn't be measured up to some arbitrary status quo. By narrowing the definition of what is and what is not punk, the measuring stick becomes a tool to homogenize the creative

GUEST VOICE: LEE DIAMOND

efforts of those involved in the scene.

The fact that the underground is under attack from major labels is of big concern to me. My friends are undoubtedly tired of my anti-major label preaching and I'd bet my employer (a record store owner who sells mostly major label releases) doesn't care for it much either. I oppose major labels because they have no concept of art. Art is only a commodity for them. To them, art is something to exploit as long as possible and then disregard and bury. People can say all they like about some of the larger independent labels out there, but nothing can ever equal the evil way that the major labels operate.

The whole June 1994 issue of *MRR* (#133) perfectly illustrates what is wrong with major labels. Between their attempts to create bogus independent labels to establish credibility in the underground for their pathetic formulated alternative bands, and their ongoing signing frenzy of every dinky little punk band that is willing to abandon the scene for elusive wealth and fame, they are an incomparable evil. The way for the underground to combat this is to unity and work together. The only hope of battling a corporate entity much larger than ourselves is to get back to our community ideals and to support bands, labels, zines, writers, and artists within the scene and to simply shut out the major labels from getting involved.

What we can not afford to do is to limit our resources. We can not afford to tell people who are deeply committed to the underground that they no longer belong. Sorry, but you aren't punk enough, why don't you go sign a major label contract instead?

I like basic three chord punk rock as much as anyone, but it isn't all I like. I never thought that there was a certain defining sound that made music punk. If there is, then there is no real use for the underground scene. After all, if that is all there is, then what difference does it make whether there is an underground at all? You can make three chord punk songs on Sony as well as you can on Lookout. As cliché as it sounds, punk is more of an attitude and a mind set than it is any type of defining sound. To me, punk is rock music that is entirely committed to independence.

My favorite bands in the punk scene are ones who defy categorization. These are the people that are using the punk scene in a positive way and not allowing themselves to be defined by others. Victim's Family, Babe the Blue Ox, Tsunami, Twitch, and Pitchblende are some of the best bands around. They fucking rock and they fucking roll. I also think that all of them are unique sounding punk bands that defy categorization. The fact that the microcosm of punk can spawn such variety of sounds and styles is to be commended and encouraged, not ignored and eliminated.

They affect people's decisions to buy, distributor's decisions to stock product, labels decisions to investigate or sign bands, and so forth. We were described by Tim as "emo" which was outside of *MRR*'s definition of punk. Alas, we were not reviewed, and this hurt us considerably when it came to unloading all of our CDs which now sit in our practice space.

This will come off as sour grapes and endless wining, but that is not the point I am trying to make, and please forgive my indulgent self-pity. The point is that not all bands are going to be able to deal with this. If a band who is not considered punk enough for *MRR* begins to feel abandoned by the scene they considered themselves a part of, there isn't going to be much to hold them into it. The next time the majors offer them a contract, what is going to stop them from taking it?

When my band got a tiny little blurb in the CMJ (a music resource magazine for college radios, labels and the like), we got dozens of calls and letters from various major label folks. If the same thing were to happen to a band who suddenly feels disconnected to their own scene, very little is going to stop them from bailing from the scene and moving on to what might look like a greener pastures.

Alkaloid has no intentions of ever signing a major label contract. I have made my position on this clear to the rest of the band and found likewise sentiments from the other members. To sign with a major would be suicide. We are simply not a

commercially accessible band. Furthermore, it would be hypocritical of the most important aspect of punk to us; independence.

Tim has made his position clear, and doesn't really seem to want to debate the issue. As I stated before, I don't malign Tim, but I do think that this decision will affect the underground a lot. Tim has still done more for the underground than probably any other individual. This is something we must keep in mind. Nonetheless, the spirit of debate and questioning is integral to punk, and I think his policy must automatically be debated and questioned. My intention with this column is not to wine about my band's situation so you will all feel sorry for us, but to illustrate by example the effects of the *MRR* review policy with a concrete example.

Punk rock's survival rests in the dedication of people like Tim and Kent McClard; those that sacrifice their own time and resources for the betterment of the scene. Thanks to both of them and all of the various folks who support the scene in one way or another. I just hope that not only will these individuals continue to act for the betterment of the whole scene, but that we all see the necessity of sticking together to battle those that would love to destroy us.

If Kent will permit me, I would like to plug a few things real quick. Self promotion is very important down here in the underground! If you do happen to want a copy of our single, it is \$2.50 and our CD is \$8; we've got plenty left to send you. Please feel free to write me at 34 W. Washington #1/Athens, OH 45701 or through E-mail at gdoing@aol.com or my wife at cahli@aol.com; we both love mail and will answer. The above address can be used for ordering as well. My new 'zine *Replica Republic* is \$1. Also bands or labels who need any graphic design work, please write. Thanks. Take care.

I have this friend. —Really, this isn't about me, ok? I truly do have a friend that's going through

this. She has a daughter who's 13 months old. My friend, let's call her Jane, is someone who's been on the pill (you know, the pill, a.k.a. contraceptive) for probably the past nine years. Or at least off and on the pill, depending upon her partner, her body, etc. Fourteen months ago she went off the pill so that she could try and have a child, which she successfully did with her partner. She got pregnant right away, carried the baby a full term and gave birth to a daughter. I want to use the term "gave birth" loosely here, cuz Jane didn't really "give" much at all. She was in a delivery room at a major hospital where her doctor knocked her out from the waist down, to alleviate any discomfort (I think is how it was put). Jane couldn't feel anything, couldn't tell whether she was pushing, giving, hurting... She just kind of let the drugs take the delivery away. The drugs opened her up. The drugs gave her contractions, thus pushing the baby out. The drugs closed her back up. Routine procedure.

Back at home on the ranch, or some type of suburbia as it were, Jane and her partner, can we call him Joe?, and their daughter, let's say Janey, grew together for that first year. Jane and Joe started having sex right away again, even earlier than was recommended by these hospital doctor folk. I don't know much about this part. Maybe it's painful for the woman right after birthing. I can imagine the body needing time to figure itself out again, like where the uterus should rest or how the vaginal opening should naturally open after having a 7-pound human slide through it (wow!). But those two didn't wait. They got right back to business.

Well, from what I know, a woman's body takes some time after having a baby before it regulates into a monthly menstrual cycle. This period where no ovulation occurs can be elongated by nursing the newborn. There's a wide degree of variance among women as to when their periods, which denote ovulation, which further denotes fertility, will kick back in. Jane, not having had a period since being on the pill before getting pregnant, assumed her body was in that safe interim, a time when she could have squirly sex inside her without having to think about the possibility of conceiv-

Extemporaneous.
★ Karin

ing.

At about the eleventh or twelfth month mark after Janey arrived on the scene, Jane started wondering why she hadn't started her periods again. By that time she wasn't nursing much, and she thought for sure her body was ready to be back on schedule. She went to a family planning clinic to get back on the pill. No check up, no nothing; just told an assistant she needed to get back on the pill and that she wanted the same kind of pill she'd had before, which was a high-estrogen pill, one that would really do the trick for her reproductive system. No problem. She swallowed the first pill of her circular pill container that day.

Twenty-five days later, no sign of blood. Jane didn't know what to think. She went back to the clinic and asked for a different prescription. This new pill, an even higher dose of estrogen, was supposed to bring on a period right away. A week later, still no blood.

She went back.

She asked for a pregnancy test, which came up negative. Basically the same thing happened at the clinic, only this time Jane was given pills with the strongest level of estrogen available. If these didn't kick in menstruation, she was told, nothing would, and she was to make yet another visit to the clinic in a week if it was all to no avail.

That week passed slowly for Jane. It worried her that her body wasn't back to normal, especially since she wasn't pregnant and especially since she was on the mega-pill these days. A heaviness to her mood and to her body set in, a heaviness that could have been a symptom of p.m.s., slight depression, having added estrogen in her blood, even pregnancy. On day seven, still with no period, she was back at the clinic.

The clinic assistant was surprised to see Jane again. After all, she was on the pill of pills, the pill that would readily coax out any uterine lining to be had. But not Jane's. The assistant decided to go for another pregnancy test. This time it would be the better, more expensive close-to-no-fail test, the one that just had to say whether there was anything in there.

What do you know? The test came out positive. Jane was pregnant. All this time Jane had been pregnant. Her body had never had a chance to have a period, because the first time she ovulated, she conceived. All the time she had been pumping contraception into her system, hormones into her bloodstream, pill after pill after higher dosage of pill, she had been pregnant. The slightly inflated size of her uterus put her at about two to two-and-a-half months pregnant.

That's a lot of estrogen for a zygote, embryo and fetus to come in contact with through the feeding qualities of a mother. I don't know much about the science and physiology of all this, but I can imagine the pill constructing a hostile, antagonistic environment for anything that wants to be housed in the womb. I'm a bit worried for Jane, as I'm sure she is too, for the health risks involved in this, a pregnancy that was unwanted from the start and tugged and tugged at just after the start. One can only hope for the best.

I very much do not like the pill.



I've just spent the last month traveling around, making my way from D.C. through the south and southwest into San Francisco. The majority of this was written on a horribly uncomfortable three day long bus trip back home, and I'm rushing to get this done by the

deadline, so please excuse me if this isn't perfect. Actually, I know it's not perfect so this would be a great time for somebody(s) to write and tell me what could be corrected. Anyway, here it goes:

I want to talk about and expand on some ideas that came up in a conversation I had while driving from Houston to Austin, Texas with a kid I met in Houston. Well, I had noticed that lots of punks in Texas seemed to throw around words like "hick" and "redneck" left and right as insults and attacks on people, but never explained what those words meant or their origin. I'm not sure where the term "hick" comes from, but I think "redneck" is derived from the sunburned back of the neck on people who work outside in the open for a living, especially farmers. It sort of weirded me out that all these kids who appeared to be middle-class were using what I had always thought were really derogatory classist slurs so I asked my friend about it and we ended up getting into a pretty good conversation that made me think a lot. I don't remember exactly what either of us said, so what follows are mainly the important ideas that stuck in my head.

He said he had grown up hearing and using the terms, and that there was a group of kids who went to his high school that were called "rednecks" by the other kids (just like there's a group called the "jocks" and one called the "nerds," etc.) and for the most part they were kids from more rural/farming backgrounds who tended to be poor/lower class, wore traditional "cowboy" clothes, and were considered for the most part "backwards" meaning, among other things, really openly racist. Now after staying at his house, I knew that my friend was definitely middle to upper middle class (he lived in the outskirts of Houston in one of the nicest homes I've been in a long time—certainly made my middle class home look small). I asked him why middle class kids were making fun of other kids just because they were of a lower class background, it seemed really obvious to me that this is what was going on. When I was in High School lots of people used classist terms like "hick" (my friends and I included) but the difference was that we aimed them at anyone who was belligerent and outwardly racist, whether that be jocks or metalheads, a definite class basis loaded the words but it wasn't obvious or clean fitting (they denoted "asshole" as much as "lower class"). There weren't any "real rednecks," the closest thing was probably long haired biker types. In Texas on the other hand, the terms applied directly to a group of people that all these kids interacted with every day, they lived in the same town and went to the same schools. "Rednecks" weren't just a concept, they were real people.

Many of the people called "hicks" might be racist, but in reality it seems that those are really just excuses to continue the subjugation of people that those in power and mainstream society (and who defines mainstream? You guessed it, those in power) find inferior. I mean, where do these terms come from? How do kids learn them? Their middle-class parents or their friends middle-class parents, TV (who decides what's on TV? I doubt it's those "rednecks"). And this isn't to say that the racism of lower class whites is a good thing, or OK, and that one shouldn't take a stand against it, but one also has to look and see what the origins and the structural implications of that racism are. Who really benefits from a "rednecks" racism? Him or the middle class punk kids' parents who are probably just as racist (my friend said this is usually true) but are "cultured" enough to hide it with things like economic power-plays, school re-districting, and "neighborhood improvement" plans which effectively ban most of those they see as "non-white" and also those same "racist rednecks." See, lower class people (like so-called "rednecks," who probably hate blacks because it makes themselves feel empowered) have always made great scapegoats for those who truly benefit from structural racism, and who subjugate both blacks and lower class whites because it is to their economic benefit.

The point to all this is not so much to make people not use classist terms like redneck or hick (though that would be nice, are they really any better than nigger or chink?) but to push myself and other people to try to understand and in general just be more

aware of the real societal power dynamics that work in our environment/community (there are plenty of racists in punk, why are we attacking "rednecks"?) so that we can stop spending so much of our time dealing with semantics and language and people who (for the most part) are unintentionally using classist, racist, or sexist terms and start dealing with real manifestations of classist, racist, and sexist power, like economic cleansing programs (i.e. The Matrix program in San Francisco or neighborhood clean-ups in Paterson, NJ) and racist judicial systems (i.e. control unit prisons being built to hold political prisoners). In no way am I trying to say that discovering the biases deeply rooted in our language isn't a worthwhile task, I think it is, but I also think it needs to go hand and hand with an education of the physical roots and manifestations of the biases in the language.

I would be totally grateful if someone from Texas or the south could write a better account of the origins of "redneck" and "hick" and their uses in Texas/southern culture (I'd actually like to put any writings like this dealing with local power dynamics, etc in a new 'zine I'm working on). I really feel that we should start looking at things (especially politics) on a much more local scale, and I would have and should have written about my environment but I haven't done enough research. I am working on that for where I live in DC but it wasn't ready for this column, so Texas had to do. Local stuff is too often ignored or overshadowed by more large scale stuff but when it comes right down to it, what really effects us the most? I think getting a better grasp of our local dynamics is a good step towards gaining more control over our lives. Also, in no way is any of this column an attack on my friend, labelling him "classist" isn't the point, he's no more classist than I am, what I think we should be doing is trying to root out why we are classist. I want to end by listing some addresses where you can get more info on some of the stuff I've mentioned:

The Paterson Anarchist Collective has done a really good job documenting what they call economic cleansing programs in their community. They've written a lot about it in their paper "Plain Words." The address is PO Box 8532/Paterson, NJ 07508-0994.

You can probably write to Food Not Bombs San Francisco for info on the Matrix Program, they can be reached at 3145 Geary Blvd. #12/San Francisco, CA 94118.

For info on control unit prisons you can probably write to Committee to End the Marion Prison Lockdown, they publish a magazine called Walking Steel. The address is Box 578172/Chicago, IL 60657-8172. Also, another place to contact if you're at all interested in prisons is the Quixote Center, PO Box 5206/Hyattsville, MD 20782. They have also done a lot of research on how the death penalty has become a racist tool for the US Government.

And as always you can write me care of *HeartattaCk*. Thanks.

*** Last issue Kent wrote a response to a letter Lance Hahn wrote and I can't help but comment on it. I don't understand why Kent is bothered by the fact that Lance happens to like seeing and wants to support bands with fellow Asian americans in them? Does it threaten him? Does it not support his nice little privileged whitey idea that we're all equal (especially in the punk scene, of course!) and anyone can just get up on stage and rock?

*** My friend Matt just finished his first 'zine and it's called *Midnight Gremlin Attack*. It's primarily about North American Indigenous Peoples' land rights and white peoples responsibility to their genocidal history. It's really awesome and everybody should read it. I'm not sure where Matt's going to be living by the time this comes out so you can get one from Junglegym 'Zine Distro by sending \$1 to PO Box 342/Oberlin, OH 44074.

Yeah, Josh you're right I'm just trying to save my white ass, duh... My point is that in the punk community just

**Kent McClard...
how could I not
reply?**

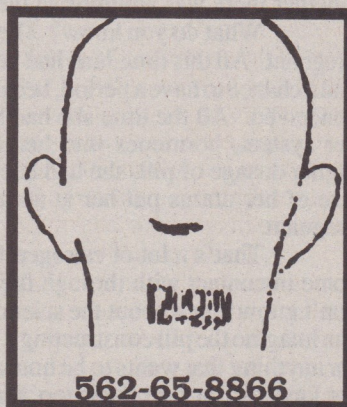
about anyone can get up and rock. And that's way cool. But when a good band comes around that includes people other than us white boys then we need to let them know that they are good bands and not just novelty items that provide diversity. I've made the mistake of thinking to myself, "Hmm, they weren't too good, but it was cool to see some women playing music," and then going on to say I like that particular band. But I came to the conclusion that that sort of attitude is patronizing to those women because it denies their ability to be truly good in my eyes irrespective of their sex. I think people deserve more respect than that, at least from me. And part of respect is expecting people to achieve their full potential, and not settling for anything less. That was what I was trying to say. I realize that I didn't express myself that clearly, but that was because my thoughts were clouded by my rage over the stifling "politically correct" air that seems to be smothering communication (again, in my opinion).

The entire concept of "politically correct" presupposes that concepts like right and wrong exist. I don't believe in right and wrong. We all have our opinions and we can all find ways to justify them, and ultimately none of us holds a monopoly on truth—a truth, I might add, that I don't even believe exists. Being "politically correct" is more about following the accepted party line than thinking for yourself. Most people in the punk scene probably think that I am part of the "p.c. police" but the truth is that I often find myself at odds with the so-called truths of the "p.c. police". Also, in my view many of the "politically correct" concepts and truths are coming from a college educated intellectual bourgeoisie that has little experience in the real world, with real people, and real problems. I am frustrated and sometimes angry, and that occasionally clouds my words.

Well, I wasn't in the mood to write a "real" column this month. Answering all the mail and replying to the letters has just about burned me out on thinking. I get pretty damn tired sometimes, don't we all. And I was unable to come up with anything worthy of putting in print, other than just beating dead horses senseless. Until next time...

562-65-8866. The other day I got a letter from the government. I opened and read it. It said they... pulled me randomly from a database of official records that I might participate in the legal process. Jury duty. Again. (Think I'll be on the OJ Simpson case?) Somewhat ironic when you consider that my topic for this issue is law and ethics.

My previous experience with federal jury duty was one thing in a long line of events that convinced me that laws and legality were irrelevant to conscience. Admittedly this isn't the most ground breaking thing in the world. I'm ripping off Solzhenitzen, and probably Shakespeare before him. For the record, and your education, Solzhenitzen was a Russian author who spent time in and documented the Stalinist work gulag concentration camps. So anyway, one of the things he proclaimed was that Americans were decadent because we have it pretty well in regards to creature comforts and look for state approval in business and pleasure as a hallmark of whether something is acceptable or not, which he claimed was in contrast to the Soviet Union, where it was basic knowledge to the public that the legal system was meaningless since any particular situation was nothing more than the whim of the authorities, whom of course were highly repressive. He argued that since everyone knew they weren't going to get ahead anyway, it was more important to be right, to 'do the right thing'. Of course Americans took this to be an insulting "We're better than you are, nyah nyah" and missed his point, and I suspect he was just romanticizing the Russian people anyway, since current events in Russia



and eastern Europe seem to show the eastern public to be about as depraved as anywhere else. Still it's a relevant point and I'll probably get back to it latter. Like I said though, Alexander S. wasn't the first by any means. I don't remember the specific wording, but in one of his plays Mr. Bill Shakespeare has one of his characters saying something like, "Build not a scarecrow out of laws 'lest the scavengers and birds of prey you seek to frighten come to see it as a perch and not as a threat." Overlooking the metaphor aspect, I regard this is one hundred percent fucking right on. Bravo William, bravo. No? Consider the rate of convictions statistically between minorities and whites, and between rich and poor people. Dan White is a great example of this; if you have money you can get off scott free regardless of the evidence. With white collar crime the hypocrisy is even more obvious. The Savings and Loan scandal was pretty damn under-reported, but hopefully you heard about how the Bush kids, Neal and Jeb, walked away with slaps on the wrists of their hands holding sacks of loot and smoking guns. Corporate environmental crimes are also obvious and appalling, the Exxon Valdez only happening to be one of the better known examples of a company who bought the courts out. And this sort of thing has always been true. The political action committees and special interest groups that fuel Washington DC, while they should be utterly intolerated by the public are the norm, but are still not as bad as the outright bought and paid for politicians of yesteryear with political machines and monopolies through out this countries' history. I mention legal corruption of the past only as proof of the norm, though, not as some kind of wishy-washy 'it's getting better.' Those in power control what laws are made, what laws are enforced, and know how the system works. It should not surprise anyone that they use these facts to benefit themselves. Nothing shocking, that's an accepted truth in our society, right? The irony though, is that laws, and legal system are supposedly intended to make things fair and equal. Law is proclaimed as the champion of the oppressed against tyranny. But far from it, it is the perch on which the predators sit. Another fine example is the small claims court. Idealistically intended as a way for poor people to file grievances, it's become nothing more than legal enforcement of unfair policies and treatment of the underclass by slumlords and opportunists. Because only they know how the system works. It's their perch and resting spot. Each and every lawyer joke you hear is subtle testament to the fact that people are vaguely aware of the state of things, but haven't quite formalized it into a stated theory. Which in my case is; The law is a means for those in power to justify wrong doing, and to point to as culprit to dissuade responsibility.

Two events in my private life since last issue have served to confirm that belief (and you thought this would be exclusively boring opinionated academia, No! It's also boring personal anecdotes!). Sometime between now and last issue I was sitting in my kitchen reading the *Santa Barbara News (Sup)Press* while eating my breakfast at around 1pm when I stumbled on a small article on the death of an acquaintance. She was a ninety year old woman who I never knew directly but with whom I was indirectly involved because of 'legal matters'. I was serving subpoenas for a small time, semi-idealist, grassroots type lawyer friend of mine in a case for this woman. Something of a side note but while I was originally very wary of getting involved in such a loathsome process, subpoenaing was actually fun. Walking into the offices of yuppie scum, large conglomerate real estate offices, and the offices of other lawyers, handing them papers and just thinking "Swallow shit, sleazebags, See ya in court" was really rewarding emotionally. It made up for the fact that the same people I was serving papers had basically stolen this woman's house through dubious legal means and there watching as her things were taken out to the sidewalk and she taken out in her wheel chair because they had seen an opportunity to acquire desirable real estate and make a substantial profit. And they really did steal her house. Being of anarchistic leanings I'm quick to spout off "property is theft!" in any circumstance, but this really was. They robbed a ninety year old widow of the house that her dead husband had actually built himself, so that they could make a quick

buck. And foolish me, I believed the system would work, the criminals would be thwarted, and she'd get her home back. No, she died in a friend's rented apartment.

On a much more uplifting note, I was recently smashed to shit by a drunk driver. Actually I exaggerate, despite the ambulance ride to the emergency room, I came out of the thing quite well. My passenger friend not well, and my former motorcycle least of all. I got bruised and cut and some bones knocked out of place, she got a broken foot and a nasty laceration which earned her several stitches, and my cycle got hauled to the junk yard as scrap metal. (Yes, we're both fine now. Thank you for you're concern. Actually, sarcastic jest aside, sincere thanks to Colm O'Connel, who I don't know at all or how he knew about it, but he wrote hoping that I was all right. Thank you for your concern). And the relevance other than good sob story and conversation piece? Well, it seemed/seems/seemed probable that my passenger friend and I could get a whole lot of money by suing. I hate litigation. I hate how fucking sue happy Americans are. When said passenger friend called about trying to sue for money I just kind of felt sick to my stomach. Sure, being an X wearing fanatic, I have no great love for alcohol or the people who drink it. Particularly not when they hit me and people I love with their cars. (Actually, not just drunk driving, but felony hit and run, repeat offender, driving without a license, drunk driver, but hey, why quibble?) Still, I figured we were both ok, they guy is going to jail, we both have health insurance for hospital bills, and my cycle insurance covered us both as well, and we are both basically OK, no great tragedy (with the exception of my motorcycle, which is totalled and I really really liked, in the event any one is sympathetic). I didn't feel we were entitled to any great sums of money, and we were talking about large sums of cash. My reasoning was that if she had tripped on her dog while walking down her stairs and broken her foot as a result, no one would think she was entitled to \$200,000, even though the effect would have been exactly the same. OK, I'll admit it could just be a personal bias at play here; I think the only reason she wanted to sue was because her boyfriend wanted to sue, because he had flaked on getting an important job in Alaska and saw this as a convenient alternate way to get a large sum of money without having to do anything, which I find basically kind of sleazy, but also likely to perpetuate the legal system and litigation culture that I oppose. Of course, I was easily convinced of the merit of the venture when it was pointed out that the money would only be coming out of the insurance companies operating expenses. Viewing insurance agencies as about one notch higher than Mafia racketeers on any scale of ethics, I actually began to like the idea of selling out of a few beliefs here and there under the rationalization that it would economically hurt the insurance agency and with the intention that out of whatever money we did get I would take 10% for myself to cover hospital, motorcycle, helmet and other bills plus some amenities like buying games, records, taking friends out to dinner and other similar frivolous expenditures and then give the other 90% to charities like having the Nature Conservancy buy huge tracks of rain forest in Costa Rica to prevent slash and burn clear cutting. The point though is that my own private life passed over into the realm of the legal system I disdain, which to me, further illustrates the need to do what's right, rather than what's allowed.

Again this is not something terribly ground breaking but I refer back to Solzenitzen on this. The more corrupt a system is the more people realize the need to decide their own rights and wrongs. This too is probably just a truism, but laws are not necessarily good or bad. I'm perfectly happy to drive on the right side of the street, or wear a helmet on my motorcycle, or any number of other basic things, but it is precisely for the reason that they are in laws that are in direct correlation to what I feel to be the right thing to do in any circumstances, laws notwithstanding. Our problem is that the laws are not so clearly flawed that they cause people to create their own ideals for behavior but adhere to the state sanctioned versions. And more ominously we've got a fine perch for the predators.

There you have, pedestrian minded philosophy and two snippets of my life. Don't you feel fulfilled?

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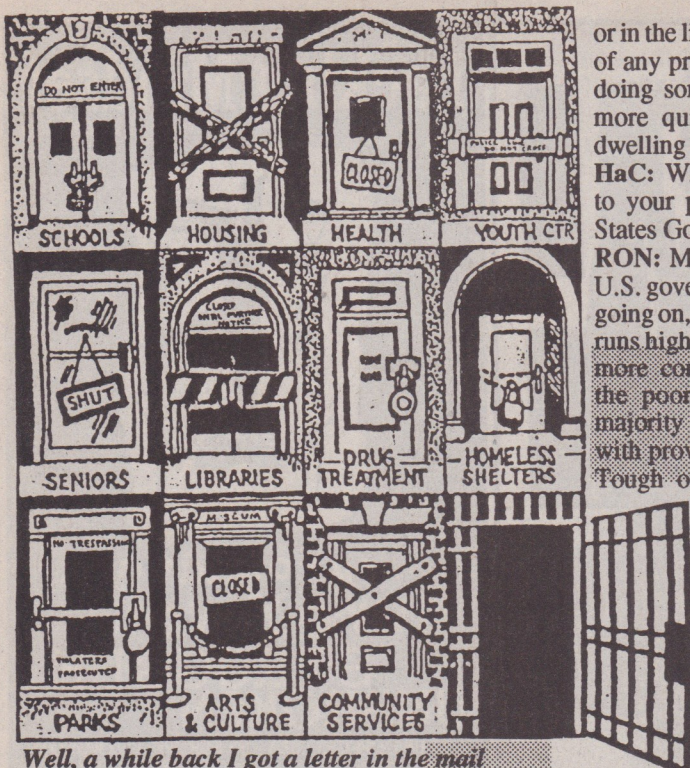
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Well, a while back I got a letter in the mail from this guy Ron who was in Stateville prison, asking me if I wanted to be a pen pal. I waited and wrote back, after some brief misunderstandings. Anyway, ever since then, we've been writing back and forth, and I've learned a lot from him and his experiences.

Now, I decided to do this interview, with the idea of teaching people that

just because a person is in prison, it doesn't mean they're evil or horrible people or anything like that. I love writing Ron, even though I am a slacker on time, and I hope this interview teaches you something, as it has done for me. Well, I just want to thank Ron for taking his time to do this, and I hope you enjoy reading it. Oh, this interview was done by mail, so I'm sorry if I didn't do follow ups on some of the questions. If you're that interested in what he's saying, write to him and he'll gladly answer your questions. He did for me... — Basil

HaC: What's the basic everyday routine in prison?

RON: No matter where you are in Illinois, it's something like this - breakfast from 5:30 to 6:30, followed by a count at 7 a.m. When count "clears", school is called, or you go to work, unless you work at night. There's yard and gym for those who want to go, followed by lunch at 10:30-12:00. Then back to school, work, or yard and gym. Dinner is from 4:30 to 6:00, followed by evening college, gym, or special events such as prison band performances, church, or contests in sports. All through the day, anyone not in school or working kills time by playing cards, dominoes, etc. or watching t.v.,

or in the library. The main objective of any prisoner is to fill up the day doing something, to pass the time more quickly, and to keep from dwelling on where they are.

HaC: What does being in prison do to your perspective of the United States Government?

RON: Most prisoners agree that the U.S. government has no idea what's going on, or even cares. Resentment runs high, as our government seems more concerned with imprisoning the poor, uneducated, inner-city majority that fills the prisons than with providing for them. The "Get Tough on Crime" concept hasn't worked, and never will. Maybe as more and more people fall victim to the "just-us" system, society will realize just how inept our system of government is.

HaC: How do minimum security prisons differ from medium and maximum security prisons?

RON: Well, there's a great deal more freedom of movement, educational, and recreational activities. The general belief is that those in minimum security are more responsible, and are usually within 1-2 years of

release. Illinois' best model of minimum security is Vienna, which has no fence, no guard towers, and unlimited access to prison employees. Gang activity, and everyday conflict found in higher security prisons aren't a problem, since nobody really wants to go back behind the wall. One problem for prisoners is the restrictive rules, another is the abundance of snitches.

Medium and maximum security prisons aren't much different. The only real difference is that lifer's and the most violent prisoners aren't usually sent to a medium. Guards enforce the rules more in a medium than in a maximum, suppress outspoken prisoners more, and the living conditions, or cells, are a lot better. Maximum security prisons need to be condemned. They're falling apart, are full of rats, mice, and roaches, and Stateville has excessive amounts of radium in the drinking water. Menard, Pontiac, and Stateville are all less restrictive to do time in, although you'd think the opposite would be true. The gangs literally run the prisons, and "skating" or running around is easy. Medium prisons, and a few minimums won't let you hang out on the sidewalk, stop to talk for a minute, nothing. You always have to keep moving. But access to

the warden, or a counselor is a hell of a lot easier in a medium, or minimum. Most letters I've sent to anyone in a max, usually requesting to see the warden about censorship, were ignored. Censorship is a major problem, my 'zines are confiscated regularly.

In all, if you can accept lots of rules and restrictions, a minimum is ideal. Most are dorm settings, 15-18 man rooms, but the hassle from other prisoners is minimum. Mediums offer two man cells, clean conditions, but lots of rules that a lot of prisoners can't tolerate. Maximum security prisons are wide open, clearly the most violent, but also with a "you leave me alone, I'll leave you alone" attitude with the guards. Me, I prefer a max. I can get 'zines easier, have more contact with prisoners who are politically active, and get drunk more often. Actually, I'd rather burn them all to the ground, but I don't see that happening anytime soon.

HaC: What is the most violent event(s) you've seen in prison?

RON: Anytime the gangs get to fighting, it's the most scary thing you can imagine. Knives swinging everywhere, garbage cans flying, and the guards in the towers shooting their shotguns or mini-14's. I've seen a prisoner stabbed 14 times for calling another prisoner a bitch. I saw a guard beaten with a lead pipe, and stabbings are daily life in maximum security prisons. Though violence isn't as

common, or the arsenals as deadly in medium prisons, it's everywhere, and

just one of those things you learn to accept and avoid.

HaC: What kind of help do you get from the outside?

RON: Oh, my friends are really good to me, and supportive. The Baklava Collective (Wind Chill Factor) in Chicago has been sending me lots of books and 'zines, helping to fight the censorship problems I've been having with getting 'zines in, and writing me when they can. Bill Perez, Auram Garcia in Seattle, Slingshot and the *Alphabet Threat* folk are all really helpful in sending me stuff to read, and helping me to get pen pals. I don't usually need much for myself, I'm usually concerned with prison conditions, and getting my own 'zine out. That's another area where people have been really supportive. Without help in distributing *Constipation* ('zine), I'd never be able to get it out to the people. And everyone has been helping me to become more aware, politically. My biggest help comes from people who write to me, because that small link to the outside keeps me going. Mail is extremely important to me, and prisoners in general.

HaC: What kind of things do you look forward to, either in everyday life, or long term goals?

RON: I look forward to prisoners being more active in improving conditions, asserting themselves instead of calmly accepting their living conditions. Too many of us aren't interested, or don't know how to voice our own opinions. It's like cattle in a pen. Long term goals? I'd like to return to my neighborhood in Chicago (49th and Ashland) and help the people form squats, help them make the community a place for their opportunity. So much unused space, so much homelessness and drugs... sad, but accepted because there's nobody in power who cares. The area is being run down intentionally, so that people who can will move, and the gentrification can take over. People don't need more malls or new expensive apartment complexes. I'd like to help my people start community gardens, neighborhood clean-ups, take control over where they live. I don't expect to change the world, but I can sure as hell help improve my own neighborhood.

HaC: What sort of things do you do to get by day-to-day?

RON: Write, mainly, either letters, articles for the 'zine, or just write out what I feel and let it form itself into something I can eventually use. I play dominoes, or read, or play pinochle, even work out if I'm motivated that day. Sometimes I'll shoot some basketball, but it's really competitive - I don't take it that seriously, even if I am 6'7".

HaC: What sort of troubles do you see between inmates, guards, or the prison system in general?

RON: Prisoners will always have conflicts among themselves. It's inevitable. You can't put hundreds of people in such a controlled environment day after day and not have trouble. But I would like to see the gangs decide to unite against the prison administration instead of fighting each other. The wardens encourage the fighting. Oh, not directly, but they'll make conditions just a little easier, or allow privileges to a group - knowing that the other gangs will resent it, and it causes problems. Keeping the people divided is keeping them off the back of those in control. Guards? I don't think many of the prisoners truly resent, or hate the guards. They're not responsible for any of our conditions - they just try to get by like anyone else. I can't say I applaud their choice of careers, but I don't know what their particular situations are as far as jobs elsewhere. Face it, prison guards have secure jobs. There are more than a few who are assholes, who enjoy harassing prisoners, or making a point of enforcing every little rule, when most just want to get a check. I don't make a point of talking to them much, because it can lead to problems, such as people thinking you're snitching, or some guys get friendly with a guard, and then the guard will turn on them and write them up. It saves bad feelings not to even associate with them. But I don't hate them.

The Prison system as a whole? It sucks.

I can't put it any simpler. There are people locked up who don't need to be, who could be much more productive doing community service work, or helping kids. Anarchist thought is to abolish prisons anyway, and I wish I could agree with that. I don't think 90% of prisoners need to be here, but I also believe that you've got to do something with the other 10% who'll never stop taking advantage of people, no matter what is done to deter them. I don't condone the death penalty, so prison would be the only choice. Okay, it's not a progressive thought, so sue me. And I have my own problems with it - like who would be sent there, and who would be the ones to decide? I don't have all the answers, I'm sorry. I'm open to suggestions, and/or hate mail.

HaC: How long have you been in prison, how old are you, and how long do you have to go?

RON: I've been in prison a total of 11 years, 13 if you care to count juvenile (I do). This is my 4th time in prison, and I've been here 22 months on this sentence. I'm 30 years old, born 5/22/63. I have another 3 years and 2 months to go, minus 6 months of "good time", if I choose to hold my tongue, and not cause trouble.

HaC: What was your life like before prison?

RON: Well, I'm guessing that you mean this time, so I'll go with that, okay? I had a job at a small plastics factory, basically do

stuck working 8 hours a day anyway, so I quit after seven months. And I still couldn't understand what the hell I was doing when I left! Micrometers and boring mills just never clicked with me. So...I lost my apartment, and went back to the street. I ended up living in an old abandoned building with some other homeless people, and we turned it into a decent squat. I never approved of the drugs brought in (drugs are dangerous for a squat in case of a raid) but since I had my own room it was no big deal. I volunteered at The Port, a soup kitchen and food pantry, so I could eat and keep busy, and dumpster-dived when I didn't want to go to work. For cash, I'd go into boarded up houses or factories, and take what I could sell either for scrap, or on the street. This paid for my weed, and my 40 ounces every day. It was when I couldn't find anything else that I'd break into businesses and take office supplies, t.v.'s, whatever. I eventually got caught (as some part of my subconscious knew I would) and here I sit.

Maybe with some real goals or direction I could've avoided coming back, maybe not. I know I don't have to work, at least not a conventional job, and can still stay out of prison. I just never cared, never had any belief in anything other than myself. Now that I'm studying Anarchism, and read so many stories from people who live a lot like I did, but without stealing, I think I can

survive once

I'm out. I

just need to

be cautious

of myself,

and be with

people who

survive without fucking over anyone else.

HaC: What do you hope for after prison?

RON: I'd like to be part of a collective, helping out the community, and live autonomously. I'd like to sharpen my survival

skills a lot more, be more resourceful. And I'd like to be part of, or start

my own program to help prisoners; send them books, find people to visit or write them, and be as supportive as I can. There's a real shortage of people willing to get involved in prisoners lives. Mainly, I want to be able to live without the drudgery of a 9-5 job, but still keep busy enough so that prison won't be a continuing part of my life.

HaC: What's the food like?

RON: Bland as Hell! The prisons don't use spices because some prisoners are allergic to some of them, so it's easier to just use none. Lot's of fried foods, like chicken and fish, and turkey is the main meat used. Turkey, dogs, ham, polish sausage, etc., etc... A vegetarian would have it tough. A typical menu? Breakfast today was oatmeal, toast, orange juice, and milk. Lunch

DOWN

ing carpentry on plastics. This was right after getting out from prison after 3 1/2 years for aggravated arson. I had a small apartment I rented for \$20 a week, and made \$5 an hour. Well, I've never been happy being



was fried chicken, cole slaw, pudding, and bread. Dinner was turkey chili, canned corn, hard roll, and fruit cocktail. It doesn't sound bad, but week after week with the same food makes it seem so.

HaC: What kind of injustices do you see within the prison system?

RON: Well, everyone knows that the poor, and mostly young black men make up most of our prison system. That's injustice in itself. Censorship of reading material is common, usually claiming that the book or 'zine is a threat to safety and security. The "Adjustment Committee", or prison court, is a total farce, with no chance of winning any case brought against you, unless it's a total lie, and you have a guard or

paperwork to prove it, and most times no guard will go against another. Some prisoners are moved from prison, on the "circuit", and stay in solitary for years because of being outspoken, or resistant, or gang leaders. Guards eat food in smaller quantities, eat more, and leftover food is thrown away. Tons of food is wasted yearly. There's so much more, but it'd take volumes to list them.

HaC: Is there a certain line of respect in jail (with certain crimes (like rapists, child molesters, murderers, etc...))?

RON: There's no real pecking order, in Illinois anyway. Those who have ridiculous sentences (like 80-200 years) are usually less tolerant of bullshit games, thus given more room and respect. Usually, they're murderers though. Rapists, and child molesters get no respect, and much hassling, property taken or stolen, and get into lots of fights. They'll usually try to hide their crime, but tell so many lies that they usually slip up, and get found out eventually. But for the most part, prisoners treat each other equally, or at least give them their room.

HaC: How has treatment from the guards changed from when you first got there to now?

RON: In 1983 there were fewer prisoners than today, and guards were more patient, tolerant, and willing to help out with problems. Because of the overcrowded conditions today, their jobs are a lot harder, they can't take as much time to help any one prisoner, and they're under pressure from their supervisors to keep us in line.

Actually, I think the guards change more from exposure to the frustration of working here for years than anything else. They become indifferent, or mean. Not all of them, just those that used to want to change us, or our conditions, and found that they couldn't. They're just as restricted as we are.

HaC: Do you get more respect from other inmates because you've been there longer than them?

RON: I suppose so, although it's not really noticeable. Most guys will ask about a certain prison, or ask how tough it is to make it when paroled. I get a lot of comments from guys who say that they'd never come back after getting out, but have.

with their own cliques, usually from the same neighborhood. As for an attitude, you usually find that if you mess with one guy, his whole clique is watching his back, or will join him.

HaC: After witnessing the United States government and society in a different perspective, what would you consider as the ideal society or governmental institution?

RON: Hmmm... (pressure, pressure, pressure)... well, being a bud ding follower of anarchist thought, I would like to see no centralized government, but rather each neighborhood or town, whatever, totally in charge of it's own development and welfare. Nobody knows what each community needs

more than those who live there, or can better deal with it. This is perhaps too idealistic, because it would mean the end of life and most people know (and love) it. Sacrifices would have to be made, and decisions collectively made, and I don't see it happening. There will always be someone too ambitious, envious, or greedy to allow society to exist in simplicity and harmony.

HaC: Any final comments?

RON: Every person reading this either knows someone in prison, someone who has been in prison, or someone who could go to prison - it's true. We're not all monsters, and if you don't like me, based on what little you've read, that's fine. But prisoners need support, in whatever way you can give it. Something as insignificant as a letter, book, or just knowing someone cares can make a difference in a person's life who's never had someone care, or a family, or a chance in society. Join a prisoners support group, write a prisoner, make a difference in

someone's life! If you can't find a group like that, I'll be glad to help you out. I have hundreds of contacts for support groups. Or if you care to write, I'll be glad to have your friendship. Your thoughts, letters, even hate mail will make my day that much easier. Thanks, Basil, for giving me the chance to speak out. Peace to All.

Ron Cambell - N30537
PO Box 112
Joliet, IL 60434-0112



HaC: What is the basic attitude in prison?

RON: Let me do my time and I'll let you do yours. I just want to go home, I don't want to get in trouble.

HaC: Are there a lot of cliques formed and certain attitudes with each clique?

RON: Oh, sure. You usually find gays with gays, white with whites, etc... Breaking it down further, you have Aryans, who hate blacks hanging together, white "neutrons", or non-gangbangers who'll stick together, bikers, weight-lifting cliques, getting drunk or high cliques, and of course, the gangs,

RECORD

EVIEWS

ARM • 7"

Good production of fairly powerful music is somewhat brought down by sung lyrics, though they do get infinitely better on the choruses which are chant/screamed. Calling it enigmatic would be euphemistic because the truth is there are zero inserts and virtually no information with this record. Still, these two songs were a not unpleasant surprise. JB (Generic Label/PO Box 225/St. Cloud, MN 56302-0225)

ANTISEEN • Eat More Possum LP

Remastered, and re-released on TPOS, Eat More Possum is still sick sounding Southern (punk) rock made by low life losers. Songs such as "Animals... Eat 'Em" and "Star Whore" illustrate their sense of humor and direction. Basic, to say the least. Antiseen and their ilk had their day, but emphasis on *had* seems appropriate. KM (TPOS/12 Mill Plain Rd./Danbury, CT 06811)

ACT OF FAITH • Test Of Strength CD

Cross the Cro-mags with Bad Religion and you'll have something not entirely unlike this. Basically this is metal, melodic hardcore, and not altogether interesting. BH (Stand Fast/PO Box 973/Lilburn, GA 30226)

ACTION PATROL • Up And Running 7"

Very pleasant. Hailing out of Virginia, Action Patrol combine the sort of spunk that a lot of early East Bay bands had with a more modern, aggressive sound. Melodic, hard, biting, and emotive are all events taking place here. Very good. KM (\$3 to Buddy System/PO Box 49514/Austin, TX 78765)

ANACRUST • Coalescence LP

This is so fucking great I think I'm going to cry! I just can't believe bands this great exist! A perfect mixture of grindcore and punk with lyrics covering animal rights, alcoholism, Turkish refugees and more, all in an original intelligent way. This is so fast and brutal and just all around awesome it's hard to express how truly great this is! It even comes with a thick booklet containing lyrics, explanations, rad artwork and info. Anyone into fast angry punk, grind, crust, whatever must have this record. God-like!!!! FB (Skuld/Maybachstr. 7/70839 Gerlingen/Germany)

ABYSS • 7"

Powerful music that drives along with energy and anger is coupled with an ugly vocal attack to create some frantic songs to please my ears. Lyrics are simple and effectively to the point. Another great German band to watch out for! KM (Refuge/Untere Teichstrasse 2/38444 Wolfsburg/Germany)

ABNORMAL BEHAVIOR • 7"

Caught my attention for a second but then things turned for the worst. There's two vocalists who usually switch back and forth and sometimes sing in unison during songs. The vocals are sort of spoken/sung along to the music. Music is somewhat similar throughout. Take Far Cry and turn the guitars deeper into a more fundamental progression without a lot of significant changes and you might have a slight idea of the sound. Personal lyrics. ML (Abnormal Behavior/1520 41st St./North Bergen, NJ 07047)

HeartattaCk will review all records and CDs that are sent in for review regardless of musical style. However, we will not review any record or CD that has a UPC bar code or UPC bar code sticker on it, and we will not review any record that is financed by one of the so called independent giants; as in Dutch East India, Caroline, Cargo, Helter Skelter, etc... If your record company is financed or owned by a larger company then we will probably not review your records or CDs. We are only interested in supporting the underground do-it-yourself scene, and it is our opinion that UPC codes

AMBASSADOR KRILL • 7"

On a purely aesthetic level, Ambassador Krill get major points for a really awesome looking cover, but on a musical level the production isn't quite good enough to keep my attention. Meandering and wandering and emotive with a D.C. influence that is beefed up. Major potential here, though this particular 7" doesn't quite cut it in my book. KM (\$3 to S.K.A.M./PO Box 651/Iowa City, IA 52244-0651)

AMEBIX • The Power Remains LP

Disappointing collection of unreleased studio songs and badly recorded live stuff. Amebix were a fucking great band but this doesn't do them justice. Actually, if you can't find any other Amebix then pick this up, but otherwise this is mainly for collectors and big fans. Comes with a rad poster though. FB (Skuld/Maybachstr. 7/70839 Gerlingen/Germany)

ANASARCA • demo

Great shit here! Rhythmic and powerful, Anasarca combine a little of everything to put together a sound that is emotive, powerful and energetic. I can't help but dance around as I listen to this. I only wish there were more than just four songs... KM (\$4 to Planaria/823 Staffordshire Rd./Cockeysville, MD 21030)

ANGER OVERLOAD • Ugly CD

Fuck, I just couldn't get into this... not even a little. Basically this is an alternative mosh metal hardcore band. A dime a dozen. I would have expected this from Lost & Found, but not Amok!!! KM (Amok/Droste Hulshoffstr. 42/59192 Bergkamen/Germany)

BASKET CASE • Closing In demo

This is pretty basic mosh which at times sort of sounds like Struggle or something. Okay sound quality. BH (762 Upper James St./box #343/Hamilton, Ont./L9C 3A2/Canada)

BAD INFLUENCE • 7"

Metal-ish punk songs that go on for much too long best describes this. Also featured is an annoying flanger/phaser effect on the guitar. Boring (Mainly due to song length). BH (Skuld/Schelmengraben 59/7016 Gerlingen/Germany)

BACKDRAFT • The Stream... 7"

along with 'press and distribute' (P&D) relationships are not fitting with the do-it-yourself ethic of hardcore. No record will be rejected solely on musical style. After all, hardcore is a state of mind, not a musical style. But please remember that reviews are not always positive, and that each review only represents the opinion of one reviewer and not of HaC as a whole. Reviewers: KM = Kent McClard, BH = Brett Hall, MR = Mike Ruehle, ML = Mike Locke, JB = Jamey "Rimmer" Billig, LO = Lisa Oglesby, FB = Frank Burkard, RF = Rob "Awesome" Fraciaco, and CN = Carsten Nebel.

This is yet another great looking record from Crucial Response. Backdraft plays extremely post-metallic-youth-style-mosh-core, not unlike Undertow or Judge. Lyrics are in that personal/political vein. Seems real cool. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen 1/Germany)

BOYD • 7"

Sort of quirky, Boyd reminds me of a less chaotic and mellower version of Circus Lupus on one song, and on the other song they don't... Decent, but not too exciting and no lyric sheet... so nothing left to say. (Mise-en-scene)

BEVEL • 7"

Pretty music, quite poppy in a college, alternative type fashion. The only problem is that I'm not particularly interested in pretty music. Lisa says they're like a slower Tiger Trap, and I would agree, its not my cup of tea (and I'm a poet and don't even know it). BH (Babycakes/324 Wesley Dr./Chapel Hill, NC 27516)

BORED TO DEATH • 7"

Simple quick three chord punk music and negative lyrics. It kind of ends up sounding like a non-political Naked Aggression, but with simpler lyrics. My sympathies for being stuck in Phoenix, but this is nothing special. The name sums it up well. JB (Recess/PO Box 1112/Torrance, CA 90505) (31)

A SHORT, SIMPLE HOW TO PUT OUT A RECORD TYPE OF A THING...

by Kent McClard

Originally I wrote a two part article for *MRR* about putting out records. I ran it in two issues under the column section. But so many people still write and ask for information about doing records that I thought it would be worthwhile to reprint that original article. I've made some revisions and I've added some contacts, but for the most part this remains as it appeared in *MRR*.

As everyone knows the first step in the process is recording. Most bands know how to do this, and it isn't hard to find a recording studio by asking around or looking in the local phone book. I figure that it is fairly apparent so I'm starting the process with a finished DAT or reel.

The first step in releasing a record is to locate a pressing plant. The most commonly used pressing plants are Alberti Records, Bill Smith Records, Nashville Records, United Records, Rainbow Records, and Erica Records. I'm sure there are more but these are the ones that most hardcore labels tend to use.

I constantly come into contact with people that are looking for the most inexpensive pressing plants. In my experience this really isn't that relevant. Most of the pressing plants have fairly similar prices. Sure the prices fluctuate, but usually the difference between one plant and the next will not be more than 2¢ to 5¢, and when you're doing 1,000 records that is a total price difference of \$20 to \$50. So if you're trying to save every penny then I suppose price differences are important, but \$30 to \$50 isn't much when you consider the total cost to release a record.

I personally use Alberti Records. I have never used anyone else and so I cannot give you much advice on which pressing plants are better than others. The best thing to do is to talk to other people that do record labels that you like and find out where they go and what they think. I stared Ebullition Records at Alberti and I like the fact that I can call them up anytime I have a question or problem and get a reasonably straight answer. They have always treated me well. I like the quality of their vinyl, though I know for a fact that their prices are not the cheapest. Their phone number is (213) 283-5446. Alberti is located in California.

Bill Smith is also a pressing plant in California. A lot of bands and labels do stuff through Bill. He has better prices than Alberti on 7"s but his 12"s are more expensive than Alberti's are, and the quality is comparable, with Alberti's 7"s being slightly better while Bill Smith's 12"s are a bit thicker. Most people I know really like working with Bill Smith. He is really independent, and if you live in California then you can go in and watch your records being pressed. His phone number is (310) 322-6386. Gravity, Unleaded and Old Glory all do their stuff with Bill Smith.

Nashville Records and United Pressing Plant are probably the cheapest pressing plants in the United States. I mean their records are really, really cheap, but they also have the poorest quality around. Their 7"s are never black, but rather a semi-transparent brown. I personally think their quality is horrible, but like I said they are really cheap. Nashville's phone number is (615) 259-4200, and United's phone number is (615) 259-9396. These two pressing plants seem to do most of the punk/hardcore stuff coming out of the Midwest and from the East Coast.

Rainbow Records is another pressing plant in California. They are really, really big. They do stuff for Relativity and a lot of the big "alternative" labels. I have only heard bad things about them. Most of the time I think this has to do with the fact that they give priority to big labels over small labels. Wardance does a lot of stuff at Rainbow, and their quality seems pretty good. Rainbow's phone number is (310) 829-0355.

Erica Records is located in Cerritos, California. They do everything from labels to covers to inserts to vinyl. I know nothing

BOUND • 7"

My ass has been kicked and I've been hung out to dry. This is the shit. Though the first song drags on a bit, the rest of the record is a combination of heavy-heavy guitar work, turbo brutality speed like Infest, and blistering pissed and angry vocal work. This sound has definitely stood the test of time and keeps me slobbering for more. Please let there be more. RF (Stolnacke/54 4th Street/Leominster, MA 01453)

BRILLE • demo

Very, very metal is what I thought when I first heard this. Then the vocals start and it gets really moshy. Good sound quality for a demo. Comes with a book about how human beings can't control themselves. BH (Lakeview Apts. T.H. 259/Blackwood, NJ 08021)

CAVITY • Built For The Human Race 7"

First the easy stuff - no lyric sheet and nothing inside but a cavity sticker. Now for the hard part - describing the music. I guess its mostly semi quick paced. Some of the muffled picked parts could almost be along the lines of L7; I don't know. I could see this on MTV too. But it isn't bad. ML (Black Plastic/PO Box 480832/Denver, CO 80248)

CORNERSTONE • The Truth Hurts demo

Youth crew in your face. You get the mosh parts, the choruses, the self-empowering lyrics. And you know what? It isn't bad at all, actually it's quite good, forgetting the fact that it's 1994. This might have been a winner a few years ago. CN (4 Old Hawleyville Road/Bethel, CT, 06801)

CIDER • 7"

English punk rock from Ohio? I swear to fucking satan that this is English punk rock, and not some band from Ohio. Political lyrics and smash the state graphics. Not as cool as Filth, but still a good listen. KM (Non-Commercial/14605 Darwin Ave./Cleveland, OH 44110)

CRISIS UNDER CONTROL • View Of The View 7"

I could have liked this, fast catchy punk rock. All it needed to convince me were sung lyrics, instead of the half-spoken thing. The melodic choruses are nice to listen to, if only the rest of this record could be like this. CN (Standfast/PO Box 973/Lilburn, GA 30226)

CRUD IS A CULT • 7"

I'm assuming that there is much more to this band than the music. I've heard that they have memberships to join their cult or something. The lyric sheet is hilarious and a very interesting glance at what the cult is about. The music is pissed, non-repetitive, and heavy straight edge hardcore played incredibly well. The lyrics are serious and relevant. Without the humor, the record has the strength to stand on its own. I think the humor just makes the record more interesting and worth getting. Can I be a member? RF (Windward/PO Box 3775/Cherry Hill, NJ 08034)

CAR VS. DRIVER • 7"

The most basic Samiam sound with a bit of good flavor. The vocals were so basic at points it spoiled parts but ended up well done with "Good Riddance"; which tickled my tastebuds with enough Monsula spice to listen to it again. After a few trips to my record player, this record tasted much better. LO (Lunchbox/2993 Cedar Mill Crossing/Acworth, GA 30102)

CHISEL • Sunburn 7"

I don't exactly know what is going on with Gern Blandsten here. The vocals on this record are reminiscent of J Church and the supporting sound kinda drones like newer Jawbreaker. While the "Sunburn" song was kinda nice, I had trouble getting into this band. Chisel is unable to pull it off as well as the aforementioned pop punk icons. LO (Gern Blandsten/305 Haywood Dr./Paramus, NJ 07652)

CONVERGE • Halo In A Haystack 12"

This record is really difficult to classify or describe. There are traces of emo, mosh, and pissed hardcore in this record. Sometimes I hate records that have a little bit of everything, but this band skillfully pulls it off so that my interest is kept. A very beautiful and ugly musical journey. RF (Earthmaker/11 Sutherland St./Andover, MA 01810)

CHARLIE'S FAMILY CRISIS • demo

Pretty basic punk rock stuff with okay lyrics that are both personal and political. Music is pretty damn basic, and pretty damn boring. But this is a demo and hopefully they'll improve. KM (23 Curlew Rd./Porthcawl/Mid Glamorgan/South Wales/CF36 3QA/United Kingdom)

CLAYFACE REGULAR • 7"

I really wish I could give this the review it deserves, because it is a good record for the style of music. If I had a blindfold on, I would swear this was an Am/Rep band. For an eight track recording, it has amazing sound quality with pounding guitars and deep angry vocals. But, I can definitely foresee "bigger and better" things in Clayface Regular's future. RF (Corn Pie/PO Box 8321/Omaha, NE 68108)

DALTONIC • Phantom Music And Voices 7"

Do you want to hear something new? Something totally different than anything else? Something that makes you both angry and happy to be alive at the same time? Then stay away from this record. This is early 1990's style mosh straight edge sounding stuff. It's done really well, but I've heard it all before. Give me something new. As they say, "god bless ya!" Umm, I don't think so. RF (Vigilance/PO Box 44169/Tucson, AZ 85733)

DIRTY BIRD • 7"

Yeah, the comparison to D.O.A. has to be made. D.O.A. was a political punk band with a good solid sound, they had a sense of the drunk'n'punk humor, and they had "Tits On The Beach." Dirty Bird is a political punk band with drunk'n'punk humor, they have "Barbie Doll," and their sound is solid punk. KM (25 Seaforth Ave./Toronto, Ontario/M6K 1N4/Canada)

DISSENSION • Stagnation 7"

Holly fuck!! Faster than shit and twice as angry, and that's pretty angry. Wonderfully inspiring political lyrics grunted, groaned and screeched over some punk ass, fucking grindy noise. This had me shitting barbed wire twinkles after one listen. Can you say "the shit". Connecticut never sounded so good! FB (Dissension/434 Oxbow Dr./Torrington, CT 06790)

DEADLYNE • 7"

Falsetto metal type vocals go right along with music of the same ilk. Poetic lyrics of a sort: "The rage of the Gods will rumble..." Cheesy 7"s that tell me about 'violation of applicable copyright laws' are laughable. The only thing about this band that is relevant to my life is the name. Kent's been frantic on my answering machine. I'm a week late with these reviews. JB (Buzz Factory)

DAMITOL • More 7"

Musically this is kind of hard to describe. Damitol is emotive, and hard, and the vocal work is sometimes sung and sometimes it is more like a low growl. Sometimes the music floats along slowly and sometimes it seeks to rage. Expressive. KM (Flat End/PO Box 64412/Milwaukee, WI 53205)

DOG TIRED • In Spite Of The People 7"

Four tunes: Empty lives, against rape, drunken depression, and election year lies. Gruffly sung with moderately aggro music. A reasonably well put together package for an ok record. JB (Golden Arm/Grindelallee 139/20146 Hamburg/Germany)

DAWNBREED • 7"

This switched between mosh and an Infest type thrash and mellow metallic parts (complete with guitar solo/harmony type stuff). The more I listen to this the more metal influences I hear. From time to time there is something that I like on this record but it doesn't last, then its back to the annoying metal bits. BH (Flex!/Finkenweg 15/71032 Boblingen/Germany)

DEAD GUY • Whitemeat 7"

Taking off where No Escape died, Dead Guy keep the sound hard and interesting without any annoying rock tendencies. Combine this solid sound with biting vocal work that deals with the morose side of life and Dead Guy are off to a roaring start. KM (DaDa/PO Box 112/New Brunswick, NJ 08903-0112)

DOG POUND • Junkyard 7"

There's something that pop punk needs to be entertaining: Power. This is lacking on this record and therefore this is a rather boring piece of pressed oil. CN (Black Pumpkin/PO Box 676/Totowa, NJ 07512)

DEAD WRONG • 7"

Strange. Dead Wrong has taken the more straight forward rough sound from their demo and contorted it to give a real strange feel to their music. The vocals are less growled and more sunalked (sung+talked). Minimalist packaging with no printed lyrics. Makes me think of Dead Guy and Hell No in odd ways. Interesting and enjoyable. KM (Armed With Anger/PO Box 487/Bradford/BD7 1YN/United Kingdom)

else about them, except that they are relatively expensive. Current did their LP at Erica. Erica's phone number is (310) 926-8922. Current had a lot of problems with Erica and no longer deals with them for this reason. I'm pretty sure Erica also does stuff for New Age and Conversion, though I might be mistaken about that.

There are probably a handful of other record pressing plants in this country. I have only listed the ones I know. Ask around. I'm sure you can find one in your area that can do good work for a relatively fair price. Almost any hardcore label will gladly give you the phone number of the pressing plant they use, so if you're interested in finding a plant near you then ask around.

The next step is mastering. Mastering is very important. Perhaps the most important aspect of making records! Absolutely, positively, no other way around it, you have to have your record, be it a 7", 10" or 12", mastered at a mastering plant. Do not master a record at the pressing plant. DO NOT! Mastering is the actual cutting of the grooves in a piece of lacquer. This controls the sound. In the process of mastering everything is basically remixed. At a mastering plant it should turn out like your master tape, but at a pressing plant anything goes. Sometimes it will be fine, and sometimes it will not!! I originally had my first three releases mastered at the pressing plant, and all three of them came back with major problems. On one of them the cymbals were turned up, on another the whole sound was sort of muffled, and on the third one there were skips and pops. Since then I have had all three remastered at a mastering plant. Mastering is very, very important. Go for quality over cheap price.

I do my mastering at K-Disc as do most labels I know. Their phone number is (213) 466-1323. I also occasionally have mastering done at a mastering plant on the East Coast. Frankford/Wayne Mastering is located in New York. Their phone number is (212) 582-5473. There are many other mastering plants around (especially in big cities like San Francisco, etc...). Just ask the pressing plant for some names or talk to other labels. Then just call the mastering plant, tell them what you're doing, get a price and ask for their mailing address. The whole process usually takes about five days, though it can sometimes take longer.

Also, I know that at K-Disc you can actually make an appointment to be there while the record is mastered. That way you can make sure it is done the way you want it and also it gives you a chance to see the whole process for yourself. I assume you can do the same at other mastering plants, though this is only relevant if you live somewhat near the mastering plant.

Next you need to find out where your pressing plant has processing and plating done. You need to figure this out before you send your reel or DAT into the mastering plant that way you can tell the mastering plant where to send the master. Alberti has a guy named Greg Lee do the processing. K-Disc sends my master lacquer to Greg Lee and then a few days later Alberti gets the plates. Greg Lee makes the plates from the master lacquer. The only point is that your mastering plant needs to know where to send the master. Some pressing plants do their own plates. This is a simple process, and usually goes smoothly. You just need to find out where it is being done at.

At the time of sending in your material to the mastering plant you should also send in your labels to the pressing plant. Don't forget that 7" and 12" labels are different sizes. I've made that mistake. Usually the pressing plants farm out the labels to a printer in their area. So far I have always had my labels printed through the pressing plant. But it is possible to go directly to the source. The only printer I know that does labels is G & M Graphics in California. Their phone number is (213) 466-1307. Ask around for other label printers. As noted all of the pressing plants will do your labels for you, but if you want then you can go straight to the source. If that's the case then get the names and numbers of printers from your pressing plant.

The next stage comes with the test pressings. When you get your test pressings listen to all of them on at least three or four different turn tables. Problems such as skips or defects are going to sound different on different turn tables and so you need to try a few out. Listen to them on a real shitty turn table. That's the true test. And I almost forgot about reference disks. Test pressings and reference disks are not the same thing. Reference disks are made from the master lacquer. They can only be played four or five times before they dissolve. Their purpose is to make sure that the mastering job was good. Test pressings are made from the master plates. Their purpose is to make sure that the master lacquer and plates were not damaged in transportation or in processing.

In other words, if you get reference disks you still need to

listen to your test pressings!! It is possible that your reference disks might be great, while your test pressings are badly damaged. I personally never get reference disks. They are really expensive, and I figure the test pressings serve both functions. However, if you don't get reference disks and your test pressings indicate a problem with the mastering then you are going to have to pay for plating and processing a second time. If the mastering plant is good then this probably won't be a problem. So reference disks are an option but definitely not a necessity.

Okay, next you have to figure out what you're going to do for covers and lyric sheets. If you're doing a 7" then you will probably just get your covers and inserts done at a local print shop and then you'll put everything together yourself, but you can do cardboard 7" covers and have the pressing plant put them together. This obviously costs money, but it can be done. For 12"s you will probably do cardboard covers. The main place for this is Ross Ellis, which is actually located in Canada with offices in both New York and California. They have a toll free number. In the East use 1-800-223-6105 and in the West use 1-800-447-2149. Tell them what you want to do and they will tell you the prices and details. That usually takes about 10 days to get your finished covers back. They are helpful, they can answer any questions you have about that process. Ask them.

Stoughton Printing also does a lot of card stock covers. I don't have a phone number for them but their address is 130 N. Sunset Ave./City Of Industry, CA 91744. Their prices seem to be about the same as Ross Ellis, but if you don't want your cover to say "made in Canada" then you had better use Stoughton and not Ross Ellis.

Most pressing plants can also make your covers for you. You can do this as a package deal with the vinyl and insert or you can just get the parts you want. When you first start contacting pressing plants ask them about covers and inserts. Alberti, for instance, has a catalog that lists prices for vinyl, labels, covers, and inserts. I personally prefer to put all of my records together myself, but you can even get the pressing plant to do this for a small fee.

Most 7" covers will be done at a local print shop or zerox shop. Don't assume that photocopying is the cheapest method. A lot of times when you are doing a 1,000 or more items then offset printing can be not only cheaper but also of far superior quality. I try never to use zerox. Offset printing is too cheap, and the quality is so much better than zerox. The best thing about offset printing is that you can do multi-colors and you can use textured papers with different base colors. Also, offset printing gets cheaper as you do more. For example, if it costs you \$300 to do 1,000 covers on glossy paper, it might only cost \$400 to do 2,000 covers, or maybe even 4,000 covers for \$500. I would recommend that you also ask for an estimate for 500, 1,000, 2,000 and 3,000 copies. You might only want to do 1,000 records, but if you can get twice the number of covers for only 40% more than you might decide to do more records. With all of the new Ebullition 7"s I did 6,000 covers and 2,000 vinyl. I know I will use the extra covers over time, and I end up saving a lot of money in the long run by initially printing an over run. You might not want to do 6,000 covers, but doing 2,000 covers will save you a lot and it will also speed up the process of doing a re-pressings.

I haven't used Punk With Presses, but their advertisements have been running in the pages of *MRR*, and they sent me some sample work that was very impressive. The *MRR* double 7" with the Insaints and the Diesel Queens was printed there and it looks pretty good. It is always cool if you can keep your business within the confines of the scene. Support those that support you. But again I personally have no experience with them. Their phone number is (510) 763-9432.

The only difficult part about doing a 12" cover, and sometimes this holds true for 7"s as well, is the negative work. Whenever you use printing, as opposed to photocopying, a negative or a series of negatives have to be made for the various colors being used. If you are only using one color and a background color then this is a really easy process both mechanically and financially, but if you do full color images and graphics then the process can be time consuming and very expensive. I don't really feel qualified to explain the whole process of negatives, but I think the best thing you can do is to talk to the people who will do your printing. Do this before you do the layout and design. If you do the design first you may find that you have to do it again to separate out the color patterns, or that there were easier ways to achieve the effect you want, or even worse you might find that you simply can't afford the negative work.

As an example, when I put out this compilation 7" with four West Coast bands called *3/12/93*. I had an idea for the cover, but I

DOC HOPPER • Aloha 12"

Melodic pop-punk, Samiam comes to mind, but a little more energetic. An entertaining listen, but probably not something I would listen to very often. BH (Reservoir/PO Box 790366/Middle Village, NY 11379-0366)

DOC HOPPER • Chaser 7"

When people ask me if I'm into pop punk, I usually reply no. But it seems whenever I put on a good pop punk record, I find myself dancing like a fool. This record is excellent pop punk that keeps you grooving for weeks. I think I'm going to get their LP. RF (Thrashing Mad/29 Perry St. Apt. 1F/New York, NY 10014)

DAMNATION • ad 7"

Two chunky guitar driven songs that have plenty of power and raw bite. Vocals are raspy and well done. Lyrics deal with disillusionment. Damnation is great. This is the sort of 7" that I will take the time to put on tape for future listening. Cool. KM (\$3 to PO Box 4086/Rockville, MD 20852)

EMPATHY • Of Innocence 7"

Yawn. This is metal edge hardcore (not death metal edge) that doesn't really pack any punches. Very slow to mid-paced hardcore that really lacks any power. Plus, I'm always skeptical of bands whose thank you sheets are twice as long as their lyric sheet. The Phoenix Suns and the Cleveland Browns as an inspiration? Am I missing something here? RF (Element/23144 Cleveland/Dearborn, MI 48124)

EDDY • 2000 Pounds Of Ashes 7"

From the initial corridor of mystical sound, I had a bad feeling about this record. This band had six songs of poppy/emo (with a tinge of college rock) to go someplace exciting. Unfortunately, it never really did. LO (Assorted Porkchops/PO Box 4022/Wilmington, NC 28406)

EXENE CERVENKA • Wordcore Volume 7 7"

Very, very cool stuff inclosed on this spoken word record. Exene is accompanied by guitar and drums. Exene always has interesting words to impart and this is certainly no exception. Not just for X fans. KM (Kill Rock Stars/120 NE State #418/Olympia, WA 98501)

EXCREMENT OF WAR • Cathode Ray Coma demo

This is the fucking SHIT! Fourteen crusty, political, dual vocal assaults dealing with homelessness, media/television brainwashing, animal rights etc. This is easily one of my favorite bands around today and they manage to pull off the old Discharge/E.N.T. thing without being boring or cheesy. The tape cover folds out to give you lyrics and photos all clearly visible and easy to read. A totally awesome release from a totally awesome band. Oh, this was originally supposed to be released on vinyl but Sweden has become another country with no vinyl pressing plants left. You can also get this on CD. Essential! FB (A Dickens/5 Saxelby House/Kimpton Close/Druids Heath/Birmingham/B14 5TE/United Kingdom)

FIENDZ • Everybody's Favorite 7"

The first song is a ballad that sounds like it should be sang by the Beach Boys or something. The rest of this record is basic three chord pop-punk that's kind of mellow and has way too many vocal harmonies. Basically these songs sound like they should be part of the soundtrack for some made-for-TV movie from the '80s that takes place entirely at a high-school and ends with a geeky, new-comer kid ending up with the homecoming queen after beating out the captain of the football team, who is a big asshole throughout the movie, at some inane contest. Of course there must be at least a few people who like this judging by the order form for the label that is enclosed (Fiendz have three records and a cassette on it) but not I. BH (Black Pumpkin/PO Box 676/Totowa, NJ 07512)

FAILURE FACE • All Pain No Gain 7"

A brutal dose of lyrical reality coupled with powerful tunage and no bullshit is the Failure Face approach. Simple, to the point, and power packed. The whole direction is reminiscent of early '80s hardcore, but Failure Face is no throw back. This is the '90s version of '80s hard-fucking-core. Eat shit and die, you know? KM (Daybreak/5 Arlington Ave./Ottawa, Ontario/K2P 1C1/Canada)

FINAL WARNING • Eyes Of A Child 7"

Pretty good medium paced heaviness that makes me think a lot of a Amebix/Warning mix. Lyrics on nuclear weapons/power and religion. It's ok, definitely not bad, but ok. FB (Tribal War/PO Box 20712/Tompkins Sq Stn./New York, NY 10009)

FLEAS AND LICE • Parasites 7"

Great medium to fast paced punk from Holland. With songs like "I Don't Need You", "Rave is Your Grave" and cool anti drug messages this is one not to miss. Nice packaging with lyrics, art work and a fold out poster. This is a great fucking record, a must have! FB (Skuld/Maybachster. 7/70839 Gerlingen/Germany)

THE FALCONS • Balls Balls 12"

Only Kent is a big enough asshole to force someone to review a Japanese Rockabilly record. I suppose this is pretty standard as far as Rockabilly goes, so if you find the Stray Cats interesting this might be your cup of tea. The interesting thing is that the lyrics on this record are really reminiscent of Antioch Arrow. BH (Planert/Poste Restente Zentoku Roppongi Building-nai/ost Office, Minato-ku/Tokyo 106/Japan)

FINGERPRINT • 7"

Crazy, fast, but still melodic are the first adjectives that come to mind when listening to this record. Interspersed within this all are islands of heavy emotion with occasional acoustic parts. The vocals are screamed into incoherence, the only way they could be with this band and not sound ridiculous. The lyric booklet is in English, German, and French but I believe that the vocals are actually sang in English. This is one of those records that dominated my time spent in the general area of my stereo for the first few weeks I had it. BH (Stonehenge/21 Rues des Brosses/78200 Magnanville/France)

GROUND ROUND • Confused & Unknown 7"

I was expecting to really dislike this 7", but I was pleasantly surprised. Nice packaging with lots to look at and the music is above average pop punk with spunk. The highlight however was the chorus in "Dirt & Ashes." I listened to the one song about eight times just to hear this awesome chorus. KM (Kirbdog/PO Box 286/Santa Rosa, CA 95402)

GUNK • Carburate LP

This is basic toe tapping good melodic stuff. Nothing spectacular going on, but the melodies, musicianship, and singing are all quite nice. Gunk definitely had me nodding and bobbing. KM (King Bung/589 Orange Center Road/Orange, CT 06477)

GRAIN • 7"

I saw these guys play in Columbus, Ohio the day after the Dayton festival and thought they were incredible. Kind of melodic but still heavy and achieving high levels of energy is what I would have said then. This record doesn't quite catch the same impression I had of them live. I think the main difference is the singer (who is no longer in the band). Music-wise it is as I described above, vocal-wise its too nicely sang most of the time for my tastes. At times I found myself thinking of Samiam, especially the vocals and the guitar fills that pop out here and there. Not nearly as good as the live experience but still worth having. BH (Forfiet/PO Box 173/Mentor, OH 44061-0173)

GREENING • 7"

Sometimes its basic mosh, other times its basic hardcore along the lines of No For An Answer or Insted. Basic all around and after a while it is basically boring. BH (E.O.R. Records/PO Box 4545/Winter Park, FL 32793-4545)

GUILT • Synesthesia 10"

I really enjoyed their 7" and looked forward to listening to this. Though it is a little more slowed down with more guitar power, this record floats my boat. The music is good, the vocals are good, and the lyrics are good. Not excellent, just good. But, I'm always skeptical when I see god in the thank you list. RF (Initial/PO Box 251145/West Bloomfield, MI 48325)

GRAUE ZELLEN • Keiner Weiss... 7"

In the tradition of good old "Deutschpunk" without totally sounding like it... punk with a little bit of a metal influence and melody once in a while, the sound is quite tight. I was afraid that the lyrics might be too simple, but they are intelligent and well written and deal with politics and personal problems. For sure nothing new, but I kinda liked it. CN (Beekholz 2/D-2383 Bollingstedt/Germany)

GUS • 7"

This is Gus from Florida, not Gus from Canada, I mean the other way around... sorry. Quick, quirky punk rock with a sense of melody and pop styles, or at times slow and drawn out. Not bad. Not fantastic. Okay. KM (Headrush/PO Box 48745/Bentall Centre/Vancouver, BC/V7X 1A6/Canada)

really wasn't too sure how to lay it out. The first step for me was to find an example of what I was trying to do. The cover is basically a photo in blue with red lettering, but the lettering is designed so you can still see the original photo through the lettering. I took my example into the print shop that I use, and I sat down with the person who shoots the negatives and we figured out the best way for me to lay it out. After we were done he knew exactly what I wanted and I knew exactly what he needed me to do so that I could get what I wanted. It came out perfect. Communication is the key at this level. If you have any doubts or questions then make them known.

Negative work can be a bit more difficult if you have a graphics/negative shop do the work as opposed to having the printer do the negatives. For instance, Ross Ellis doesn't do their own negative work. They send it out to a graphics shop and then Ross Ellis adds 20% or so to the fee that the graphics house charges. I usually just try to go straight to the source and avoid that 20% or 30% mark-up, but this can be more complicated because then you are dealing with more people and more businesses. Ross Ellis will usually recommend a negative shop, or you can try to find one locally. Pressing plants can also help with this information.

The one suggestion I would have about asking for information is that you try to ask your questions clearly. Don't just ask the pressing plant for information about negative work or for labels. Tell them that you need to get your negatives shot for your covers, and you would like to know who they would recommend? A lot of times people ask questions that are just too vague or all inclusive. Ask question that have clear answers. It will make it easier for you and for the people that are trying to answer questions. I only say this because sometimes people call me up and they say, "Hey, I wanted to ask you something. I want to start a record label?" Nobody wants to educate you from point A all the way to point Z. You need to do a little of the work.

That is really everything there is to know. The mastering plant, the pressing plant, and the printer can all answer any questions you have much more effectively then I can. If you have questions then you need to ask them. Believe me, it will save you time, money and stress.

As a sort of guide I will also tell you what the cost per record was for a few of my releases. These prices were all figured on first pressings of 2,000 copies, and these prices include recording costs. The Sawhorse 7" ran about \$1.08 per 7", the Spitboy 12" ran \$2.98 (this is mostly due to the fact that I spent 78¢ on each insert), the Give Me Back compilation LP ran \$1.86 per 12", the Manumission 7" was \$1.18 per record, the Downcast 7" was \$1.39 (I spent too much on recording and inserts), the second Iconoclast 7" was \$1.16, and the Struggle 7"s were about \$1.11 each. As a break down, I offer the Sawhorse 7"...

Mastering — \$115	Recording — \$250
Production — \$8.58	Vinyl — \$1,157.96
Plastic sleeves — \$50.06	Inserts — \$144.46
Covers — \$428.38	Various — \$12.22

Total cost: \$2,166.66 for 2,000 records... This breaks down to about \$1.08 per 7". If I would have done 1,000 records the cost would have been about \$1,400 and for 500 records I would have payed about \$900.... I did glossy covers which are a bit more expensive than paper covers, and I spent more on inserts then was needed.

Records really shouldn't cost much to make. I would say that you aren't getting the best prices if a 7" costs you more than \$1.50 to make or if a 12" costs you more than \$3 to make. If you end up spending this much then you probably ended up paying too much for some aspect of the project, or else you did a really small pressing (less than 1,000). Maybe you spent too much on recording, maybe you spent too much on printing. You can save yourself a lot of money if you shop around. Prices for printing can be very different. When I did the booklet covers for the Downcast LP I got estimates from several print shops and the difference between what I paid and the highest estimate was \$1,500!!! Use the yellow pages in the phone book, call around.

Okay, that's pretty much everything I could possibly think of covering on this topic. Again I must stress that your biggest resource in this scene is the scene itself. In every scene on this planet there is someone who has experience with these things. These people can give you pointers, advice, phone numbers, and all sorts of aid. But if you don't ask for advice then you have no one to blame but yourself when you find out you made a mistake, or spent too much, or got horrible service from some company or business. Ask around. Find out who is respected, who has the best quality, and who is easy to deal with.

GENERATION OF VIPERS • demo

I hate to listen to a cool record/tape and not knowing how to describe it. They have a sound of their own which is hard to classify. If the music wasn't that hard and vocals were softer, they could be compared to some DC bands. I wish I had paid more attention in school so I could understand the French lyrics. Fuck, this is good. CN (Space Travel/200 S. Rice St./Little Rock, AR 72205)

GOD HEAD SILO • The Scientific Supercake 12"

Totally Unwoundy from the distorted vocals all the way down to the guitar that drones like no tomorrow. Even though I didn't have a clue for about 75% of the lyrics, I found myself really enjoying it. The only real problem was the bass from "Battle of the Planets" pretty much ruined my stereo. Nuts to you. LO (Kill Rock Stars/120 NE State #418/Olympia, WA 98506)

GOSSAMER • 7"

A Danzig record would be easier to find and would sound about the same. BH (Buzz Factory/61-36 160th St./Flushing, NY 1355)

HAMMERHEAD • Stay Where The Pepper Grows LP

The German equivalent to Econochrist, Hammerhead play a straight forward style with plenty of power. Lyrics are in German, and everything seems to have a sense of humor—though it is the sort of humor that some find offensive. Hammerhead was the best live band I saw on the Downcast European tour, and they were really cool people as well. They were simply amazing, and while this LP doesn't completely capture their live event it still manages to leave its mark. KM (X-Mist/Riedwiese 13/72229 Rohrdorf/Germany)

HALFMAST • Influence 7"

Judging the band photos and music, this is one of those straight edge bands that like to jump around alot and fit the image but offer nothing in terms of music and ideas. This is my last warning, it's time to progress!! It's 1994! I'm fucking bored. RF (Third Party/21 Nancy Ln./Amherst, NY 14228)

HELLBILLYS • Land Of Demons LP

Combine Misfits/Samhain imagery with straight up rockabilly and you've got yourself some Hellbillys. This ain't no Cramps or Alley Cats. KM (Planet/Post Office/Minato-Ku/Tokyo 106/Japan)

HERBAL FLESH TEA • Good Time Charlie 7"

This record is horrible with a capital H! The lyrics are simpler than Naked Aggression, but come from more of the Green Day love song angle. They even throw in these unbearable free form guitar things to spice up the boring college rock. Icky! LO (18 W 734 20th PL./Lombard, IL 60148)

HELLKRUSHER • Fields Of Blood 7"

It would be to easy to mention Discharge but... oh fuck! Well this is pretty reminiscent of said Dis band, but Hellkrusher still manage keep an identity of their own and demolish any eardrums within a "chunks of flesh" throw. Another fine Skuld release on some fucking horrendous neon pink, reactor fluid vinyl. FB (Skuld/Maybachster. 7/70839 Gerlingen/Germany)

HORACE PINKER • Power Tools CD

It's more than simple fast catchy good old pop punk. It has this edge that makes it fun to listen to, maybe popcore would be the right word. Worth checking out if you're into happy music. CN (PO Box 992/Tempe, AZ 85280-0992)

IMPETUS INTER • demo

Thrasy, mid-tempo hardcore with chaotic breaks and screamed vocals. The sound quality is okay, as can be said about the whole thing. BH (PO Box 4061/St. Paul, MN 55104)

IVICH • La Mort Heureuse LP

Sad, twisted, crazy, noisy, and insane stuff coming from France's Ivich. Complete with trumpet, Ivich discover a sound that might claim many relatives, but I am at a total loss when attempting to describe their sound. Lyrics in french. Hmmm, anyway, I fucking love Ivich. Totally recommended even if I can't describe them!! KM (Ivich/4 Avenue Kennedy/94410 Saint-Maurice/France)

INCURABLE COMPLAINT • 2 Things demo

The comparison to Rorschach is unavoidable, though not in a doppelganger sort of way. The sound is heavy with a definite metal overtone. Lyrics tell the honest truth of discovery and fear. Definitely worth looking into. KM (PO Box 6292/Santa Barbara, CA

JARA • 7"

After their two month US tour, I'm sure most of you know that this band features ex-members of Downcast and Manumission. Also, as you probably know, this is a very misleading label. Jara doesn't sound like any of the previous bands. Instead, Jara plays soulful rockish hardcore. The song "Infected Life" is the standout on the record because of the way it draws you in with sluggish heaviness and keeps you interested with fast-paced hardcore. Jara is very intelligent, political, and punk. Though the chords of music may not always show it, their hearts still lie within the flames of hardcore. RF (\$2.50 to Ebullition/PO Box 680/Goleta, CA 93116)

KEROSENE 454 • Intro.... 7"

This varied from a poppy mainstream kind of sound to Drive Like Jehu to a Hoover-ish type sound. The vocals are sang for the most part with personal type lyrics. I didn't find this all that interesting but I bet this would tickle a lot of people's fancy. BH (Strict/717 S. Mill Ave./Suite 8/Tempe, AZ 85281)

KUNTMOUTH #1 • 7"

Spoken word dealing with one woman's life and her struggle to exist in a culture that doesn't approve of her living—sometimes to the point, sometimes very abstract. Interesting. KM (MOWTL/PO Box 40270/Portland, OR 97240-0270)

LOS CRUDOS • Las Injusticias Caen Como Pesadillas 7"

This records continues the Los Crudos legacy of energetic, full speed ahead hardcore. The rawness level has dropped a bit from the last record, but this one still rages. Comes with a pop-up insert and lyric sheet in both English and Spanish. BH (\$3 to Legua Armada/2340 W. 24th St./Chicago, IL 60608)

LEGALIZE POT MOVEMENT • Trick Or Treat 7"

Basic punk rock from France. Naming a song "Nothing" should be severely punished, by let's say listening ten times to the Noodle 7". CN (6 Allee de la Chenaie/F-33200 Bordeaux/France)

LUZIFERS MOB • 7"

Ten songs in the vein of Infest. Fucking fast and brutal. I wish I could read German, because all of the lyrics are in German. My problem, my loss. KM (Skuld/Maybachstr. 7/70839 Gerlingen/Germany)

photo by Rob Fracisco



LIFETIME • Tinnitus 7"

Holy fucking shit! How can one record be so pissed, happy, and beautiful at the same time? If you are currently a Lifetime fan, this is by far their best release. If you haven't heard them yet, you are missing out on one of the best hardcore bands around today. This is faster than past stuff, but still retains the melodic beauty of past releases. This record makes me jump around, hit the walls, and cry at the same time. A must - amazing. RF (Glue/51 Columbus Dr/Franklin Park, NJ 08823)

LOOMIS SLOVAK • 1917-2917 7"

I was impressed with this band when I saw them live. The sound quality of their 7", however, was a bit of a let down. As for their music, they're fast with some slow parts that are somewhat unique. The guitar and bass are well played, roaming the neck with wacky unusual parts. The guitar at the start of the first song reminded me of Reach Out's guitars on their split with Honeywell. The vocals seem to alternate between being screamed and quickly spoken. Interesting lyrics - hard to follow and mostly on the personal side. Recommended. ML (Youth Strike Chord/PO Box 7848/Santa Cruz, CA 95061)

LINCOLN • 7"

Emo hardcore. Nice music. It's got mellow picking guitar parts, occasional slam parts, and pleasant harmonic rhythms where vocals are sung/screamed along. No lyric sheet. ML (Art Monk Construction)

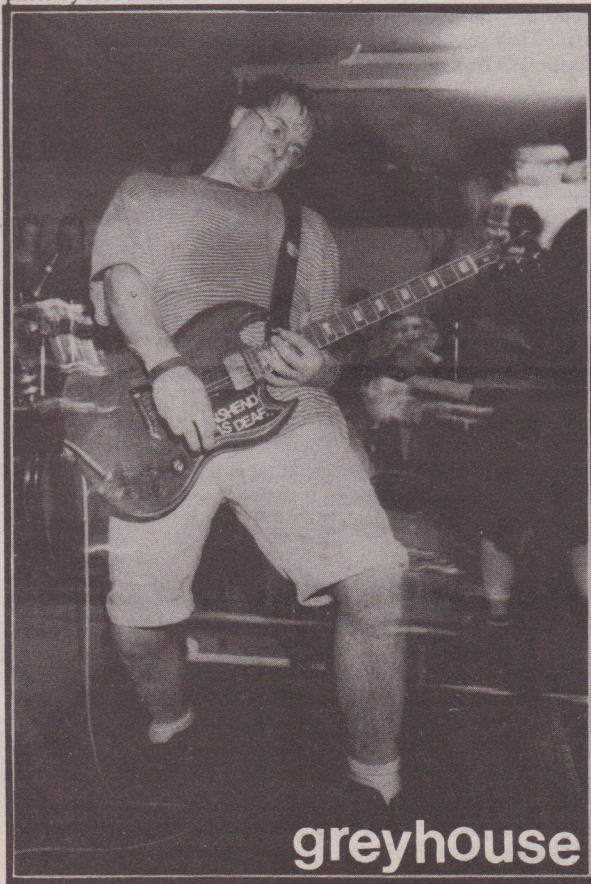
MOTHMAN • 7"

Death metal with a hardcore edge. It sounds cool when the vocals are screamed. However, sometimes they're spoken which takes away all the power. Hand-numbered. CN (\$3 to Flatleaver/36 Newell Place/North Arlington, NJ 07031)

MINE • 7"

Words can't do justice to this one! It's like being overrun by a caterpillar, hearing every single bone in your body break... and enjoying it. Heavy, psycho, ugly music, and the faster parts give me a feeling similar to the one I have when I listen to Rorschach. The real strength lies in the slower parts which make me want to bang my head against the wall in rhythm to the music. Extremely well done cover, and the booklet with explanations for the lyrics is cool, too. Sincere, intelligent, powerful... hardcore!!! CN (Common Cause/Konrad-Adenauer-Str.58/D-73529 Bettringen/Germany)

photo by Rob Fracisco

**M BLANKET • Seen It Coming 7"**

This is Crimpshrine, I mean not Crimpshrine in the flesh but M Blanket is as close as you get without actually being the real thing. M Blanket does a good job at it, and this is a decent record, especially if you were into Crimpshrine... [Jamey, Embrace is still better than Crimpshrine.] KM (Slow To Burn/PO Box 8386/Victoria, B.C./V8W 3R9/Canada)

MIDGET FARMERS • Weblo 7"

Competent catchiness with kind of nasally vocals - basically music by ostracized youths. In some round about way "Lame World" reminded me of a less aggressive, early Descendents. Frequent use of the word 'slack' makes me think they may be into the Church of Sub-genius. JB (Slack/PO Box 5834/Athens, GA 30604)

MAN WILL SURRENDER • Instrument 12"

First off 12" ep's suck. They make you pay more for only 4 songs. It looks like Conversion is following in the path of Revelation and beginning to put out post-hardcore rock records. Don't be fooled because of the label it's on. Though it features members of Chain of Strength, Man Will Surrender play MTV prepped grunge rock a la Stone Temple Pilots. It just seems weird that a band that plays this style of empty music would waste their time by trying to play to an audience that would seem unreceptive to what they were doing. But, then again, there are a lot of suckers in this subculture of ours. RF (Conversion/PO Box 5213/Hunington Beach, CA 92615)

NEW DAY • 7"

Garbage. Horrible music, that is only surpassed by the horrible lyrics. Crud. Shit. Poop. I guess they'd call it punk. KM (3149 Caribb Way/Lantana, FL 33462)

NITWITS • 7"

San Jose punk rock obnoxiousness, that's fast in a Grimple meets K.P.F sort of way. This is actually really good, fuck, this rocks. Yep, five songs of good old punk rock. I like it! FB (Monitor/PO Box B/Empire, CA 95319)

NAUSEA • Lie Cycle 7"

This is a reissue of the final Nausea 7" that came out on Dutch East a few years ago. It was poorly distributed and it is nice to see that it finally came out on a cool label like Skuld. This one features three new tunes and a reworked version of "Fallout." Nausea was awesome, so this is highly recommended, as is all their material. KM (Skuld/Maybachstr. 7/70839 Gerlingen/Germany)

NOODLE • 7"

First of all, that's probably the worst cover I've ever seen. Pure five-color ugliness. So what? It gets worse. What do they sound like? Well, imagine a few noodles playing instruments! Yes, you got it. Sloppy basic punk rock with absolutely no power. The whole thing just disgusted me!!! CN (\$3 to Little Deputy/PO Box 7066/Austin, TX 78713-7066)

OBLIVION • Stop Thief CD

If you like Screeching Weasel then you'll like this one. If you don't, then you won't. This one's kind of rockier, though. CN (Johann's Face/PO Box 479-164/Chicago, IL 60647)

ONWARD • In A Different Place CD

Musically Onward are the spitting image of Youth Of Today. Most of the songs sound like they could come straight off of the We're Not In This Alone LP. It is really well done and a good listen. But, I am not too interested in Krishna consciousness, and unfortunately Onward seems real interested in the many armed blue god. Norway seems to be the Orange County of Europe (i.e. conservative straight edge with religious overtones). KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen 1/Germany)

PEACE OF MIND • War Is So Ugly 7"

Sorta moshy, metal type hardcore, not macho or anything, just kind of moshy, sort of. Personnel lyrics with lots of background, chanty chorus type stuff. Uh, I don't like, it's just not for me. On Mountain Dew colored vinyl. FB (Peace Of Mind/Gotinger Str. 39/37120 Bovenden/Germany)

POTAWATOMI • The Last Funeral 12"

I don't know what to say about this one. First off it mainly consists of strange noises. Interspersed within these noises is music akin to U.O.A. or Unwound, minus the vocals. The music is okay, it gets kind of monotonous without the vocals, especially since they tend to repeat the same part over and over again. This record is okay music wise, but it is way off the scale on the annoying meter. BH (Kollaps/Obere Riedl 1/82395 Unterschering/Germany)

PLAID RETINA • What I Can't Have 7"

Plaid Retina have always had a complex and quirky musical style that backs mildly pessimistic, socio-psychological lyrics. As they've gotten weirder over the years I've tended to lose interest. This one qualifies as kinda weird. JB (Little Deputy/PO Box 7066/Austin, TX 78713-7066)

PLANK • Step demo

Gruff, metal rap ala Biohazard or a non-political Rage Against the Machine. Yer basic 'that's reality' personal mumbo-jumbo lyrics, except for an enviro-tune called "Planet in Despair" that gets high marks. Curiously, the cover pictures paintings from the Gasula Gorge, which is actually all the packaging you get. JB (Box 88/Rowland, PA 18457)

POTHOLDER • 7"

With no lyric sheet, or inserts to speak of, other than the record labels bio sheet telling of other bands they put out who've (sort of) made it I didn't expect a whole hell of a lot. Slow moving, almost lyricless crud. I can say honestly it didn't disappoint me. JB (Pop Bus/5883 Darlington Rd./Pittsburgh, PA 15217)

THE PROFESSIONALS • Elements Destroyed 7"

Oh, oh man this shit is so fly. Real dope, man. I love chipmunks, chipmunks love me. Man-chipmunk love, yeah! AB (1 stamp to 3897 Woodford Dr./San Jose, CA 95124)

PUSSYCAT TRASH • La La Ovular 7"

Quirky and very reminiscent to Huggypop, though not even in the same league. Didn't do much for me. No lyrics didn't help. I am bored. Riot grrrl, yeah... KM (Slampt/10 Meldon Terrace/Heaton/Newcastle Upon Tyne/NE6 5XP/United Kingdom)

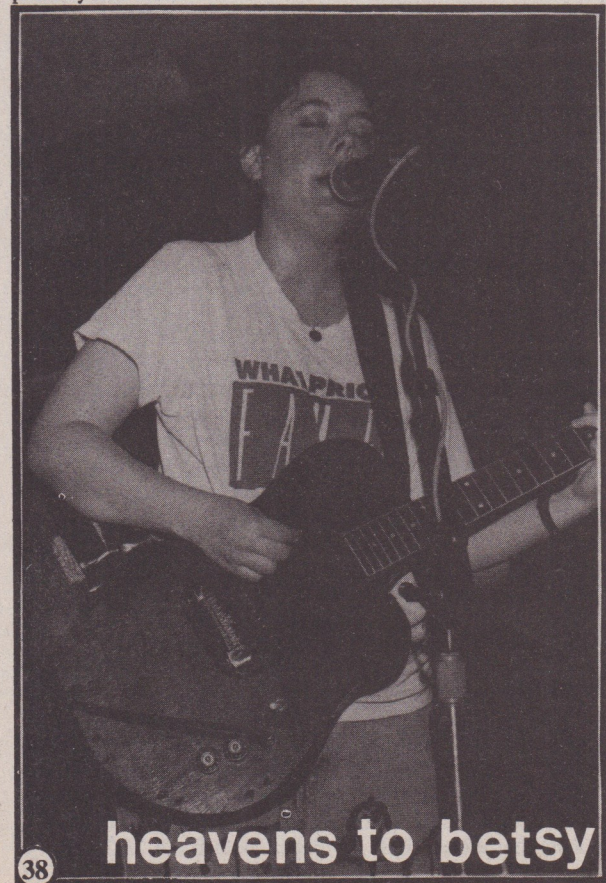
REDLINE • By My Side demo

Basic '88 youth crew straightedge - music as well as lyricwise - but not nearly as good as Redline's idols. CN (Third Party/21 Nancy Ln./Amherst, New York 14228)

RADON • 7"

Heavy pop-punk, a bit of a grunge feel to it. Vocals are very rockish. Not great, but not terrible either. BH (\$3 to No Idea/PO Box 14636/Gainesville, FL 32604-4636)

photo by Rob Fracisco



heavens to betsy

ROACH GRIND • 7"

Maybe you have an idea of what they sound like because of the name, I don't know. Screamed parts with multiple singers but mainly deeper, slightly screamed or talked vocals. Has a Half Man feel at times. Fast, rhythmic fundamental stuff with slow change ups. Pictures and lyrics included, political, personal, and more. Nothing special, but not bad. ML (Community Chest/PO Box 808/Southwick, MA 01077)

RITUAL • 7"

Modern style straight edge with plenty of heaviness. I don't know why I don't like this because I usually like stuff like this. It just doesn't have enough power to make me want to own this. But a strong effort and definite potential for excellence in future releases. Hey, and they put it out themselves. RF (PO Box 270, Elwood, NJ 08217)

RUNT • The 4 Fluid oz. Euphoria 7"

This reminded me of a poppier version of U.O.A. It has jangly guitars and jangly vocals that alternate between yelling, talking and singing in a fashion akin to the above mentioned band and Antioch Arrow. I didn't find this particularly impressive. BH (Ian Larry/41 Pleasant St./Gt. Barrington, MA 01230)

RICOCHET • CD

These guys have been listening to too much Helmet, Anthrax and Metallica. The music is mainly thrashy metal with a funk feel to it at times, like Helmet or later Cro-Mags. The vocals really sound like James Hetfield. This just bored me for the most part, at least it was on CD so I could easily skip to the next song when I was sick of the one playing. BH (Initial/PO Box 251145/West Bloomfield, MI 48325)

ROAD CREW ORANGE • Cement Wall demo

I guess this sound would fall into the genre of the older 80's punk rock sound. It's not the icing on the cake for me but let me try to describe it. Maybe try to mix Bad Religion, Black Flag, and Naked Aggression together. I'm sure there are more fitting bands to compare them with but I don't have it. No lyric sheet. ML (316 Lysander Place SE/Calgary, Alberta/T2C-1M1/Germany)

RANDOM VICTIMS • 7"

Skaish pop punk that plays around with some funky bass. The drummer really likes to play his drums and you can tell he is having a lot of fun on this

record. I can picture this band live and I see the band with lots of energy and people dancing and slamming around. They sound like a fun band. Comes with no lyric sheet, or anything. MR (Black Plastic/PO Box 480832/Denver, CO 80248)

SHOTMAKER • 7"

Shotmaker is awesome live because you can feel their sincerity and passion coming through their music easily. Their records never quite capture that live feel, but they are usually quite good nevertheless. Probably Canada's best band! See 'em live, get their records. KM (Manticore/PO Box 366/Station B/Toronto, Ontario/M5T 2W2/Canada)

SHATTERED • Choking Motion 7"

I wasn't expecting a release like this from this label. Poppy hardcore with guitar bite. Kinda like a less produced and less tight version of Sleeper or Game Face with more guitar. Overall, it doesn't really move me, but I'll look for them on later releases. RF (1124 Records/PO Box 3051/Providence, RI 02906)

SCRAPS • Dismantle The Machine... LP

The Scraps have been around for a fuck of a long time. Their singer also sings for Nations On Fire. His voice dominates with a gruff vocal approach that is reminiscent of old No For An Answer. And as always the lyrics are great and pertinent to the times. Quick, power packed and straight to the point both musically and lyrically. KM (X-Mist/Riedwiese 13/72229 Rohrdorf/Germany)

SPIRIT ASSEMBLY • Old Joe The Eternal 7"

I've heard from sources on the East Coast that these guys rock the house live. But living on the West Coast leaves me to judge them by their vinyl performance. To be quite honest, I'm not too impressed. To me it just sounds like another band trying to perfect the Fugazi sound. Nonetheless, check them out live because that's where the true emotion lies. I guess everyone in the band has the last name Martin, pretty funny. RF (Ancestry/PO Box 292/Denver, PA 17517)

SPLIT ACID • Tragedy Of Reality 7"

Definitely not my cup of tea. I can see someone else liking this a lot, but moshy emo just makes my feet itch. Yuck! FB (Niels Bogden/Lange Geismarsh 46/37073 Gottingen/Germany)

STALINGRAD • demo

The first time I listened to this I was blown away by all that pessimism. Slow, metal influenced music with scary vocals. I listened to it a second time, and it was way less intense and less tight, nevertheless cool. Thought-provoking lyrics with a touch from the angry, bloody, negative side... I guess I'll get a tape for myself. CN (7 Ackworth St./West Bowling/Bradford, W. Yorls/BD5 7HA/England)

STEP INTO NOWHERE • Blaue Meere Rote Schiffe 12"

This is awesome, one of the best European records in a long time. The music has a Neurosis feel (Neurosis after their "punk period" and before they turned into studio effect freaks) but it definitely is not a rip off. The profound lyrics are written in a personal way and totally fit to the music: total insanity. Kind of scary, but absolutely brilliant. The booklet looks great, but since the lyrics are written in German and hard (impossible) to translate, you don't get the lyrics in English. Nevertheless, an amazing release. CN (Homemade/Friedhofstrasse 17b/D-67098 Bad Duerkheim/Germany)

SPACECHRIST • 7"

Metal with Danzig-like vocals. Side A was unendurable, Side B was less horrible, though that doesn't mean much in this case. CN (Buzz Factory/61-36 160th Street/Flushing, NY 11365)

STANDOFF • Worthless Is The Unity... 7"

Standoff does stop and go heavy shit with rough vocal work. Sometimes they take it slow and sometimes they take it fast. Either way it works. Fucking excellent cover design that shows a lot of care. Plus there is a sound bite from *Red Dwarf*! KM (Crucial Response/Kaiserfeld 98/46047 Oberhausen 1/Germany)

SEADS OF DECAY • Against Animal Testing demo

New York hardcore with a lot of breaks and a bass that gets very funky sometimes. I'd like to read the lyrics, but they're in Italian. CN (Via Don Morazzone 74a/I-22053 Lecco (Como)/Italy)

SPITCURL • demo

It gets more or less poppy at times but influences of Fugazi are all over this. Parts of it started to get good but it doesn't go too many places. Maybe with a little more practice... LO (PO Box 3411/Dayton, OH 45401)

SPARKMARKER • Atomos 7"

Sometimes they sound like Fugazi and sometimes they sound moshy: they're Sparkmarker. This is their third record so most people have already made up their minds as to whether or not they like this band. If you haven't heard them, they sound like how I described them above with powerfully sang vocals. There were points on this record that I found interesting and points where I didn't. BH (\$3 to No Idea/PO Box 14636/Gainesville, FL 32604-4636)

SIREN • In The Absence Of The Sacred 7"

Siren is stripped down to a basic rock feel that seeks to create passion through soulful singing and powerful melodies. Sometimes it works fairly well, and sometimes it lacks in the power department. A bit too rock at times, but Siren's intentions are good and their lyrics are well intended. Hopefully their sound will grow because the potential is obviously here. KM (Mustardfield/PO Box 3772/Santa Rosa, CA 95402)

SON OF YAWP! • 7"

Yes, yes, finally a band that knows how to play pop punk. The songs are catchy and fast, have cool melodies and power, and I imagine to hear a tiny little ska influence in some songs. I really enjoyed it! CN (WRF Records/PO Box 39/1713 ZG Obdam/Netherlands)

STEADFAST • Everyday Life 7"

Pleasant sounding punk rock with an Operation Ivy/Lookout! influence. Nice. Fun. Pleasant. Enjoyable. Steadfast is probably pretty cool live. For fans of the East Bay punk sound... KM (47 East Middle Turnpike/Manchester, CT 06040)

SHROUD • Suicide Mission demo

Ugly and sickly influenced by such fuckers as Man Is The Bastard and Eyehategod, Shroud go for a twisted sound that is bass heavy and sinister. Lyrics range from political to sick'n'twisted. Hmmm... KM (stamps + blank tape to PO Box 820407/South Florida, FL 33082-0407)

SUPPRESSION • 7"

Fucking fast grind, coupled with slow breaks with monster like vocals and brutal to the point lyrics isn't going to win Suppression any awards for originality, but it will please the ears of many a crusty. Cool by me. KM (Fetus Records)

SCHWERMUT FOREST • 7"

Why send in stuff like that? You know that a) it probably gets a bad review and b) even if the review is great, nobody who reads *HaC* will buy it because it's the wrong audience. I can't describe the music it's like five modern-art-students trying to sound as progressive as possible, using some typical left wing emo poetry as lyrics. To me it sounds like crap, not music and the only people who might like this are art-students on LSD who have to prove how progressive they are. CN (Kollaps/Obere Riedl 1/D-82395 Untersoecherling/Germany)

THE SLUM LORDS • 7"

They try to sound negative and depressed but it doesn't work, maybe it's because they try to add too complicated of parts. CN (Kollaps/Obere Riedl 1, D-82395 Untersoecherling/Germany)

SLINKY • Overloaded 7"

The East Bay influence is heavy here while also giving off signs of Screeching Weasel influence. In other words we're talking up-beat pop punk that could easily have been on Lookout! a few years ago. Pretty fun, and energetic, and worth a listen, especially if the East Bay pop punk invasion tickled your fancy. KM (\$3 to Spinout 360/1015 Nokomis St./Clearwater, FL 34615)

SLOW CHILDREN PLAYING • Untolerable Level... demo

"Fuck off bitches" on the insert and no lyric sheet leaves me rather skeptical. The music is heavy punk. CN (Try-Out/590 Rocky Heights Rd./Comox B.C./V9M 3E7/Canada)

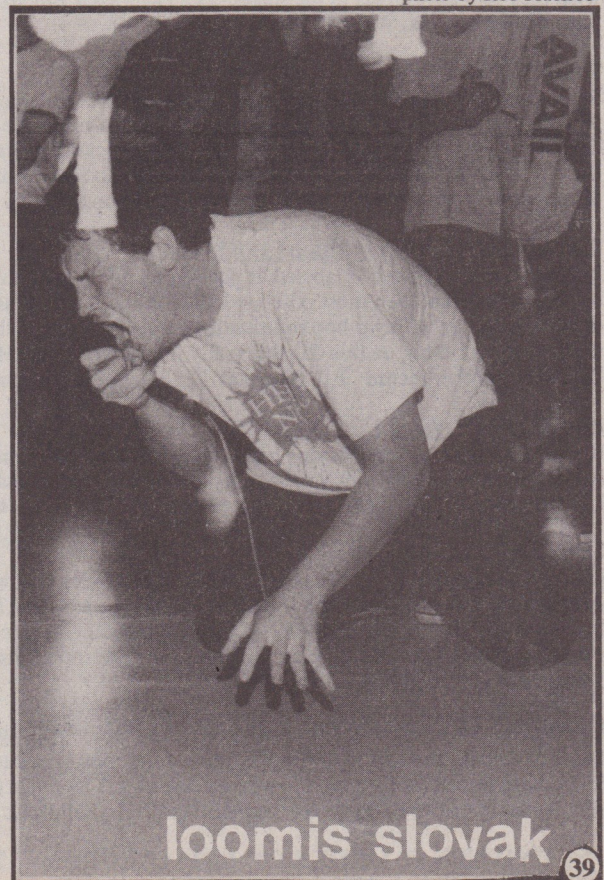
7 LAYERS OF PLASTIC • 7"

Lyrics are liberal and the messages are cool, but musically I am as close to vomiting as I get. Bad rock, with good lyrics. Unfortunate for them and unfortunate for me. KM (Out Of Bounds)

SCHIZMA • 7"

Polish hardcore that is really odd. The sound is fairly hard, and occasionally there is a weird ska influence. Interesting enough, though I doubt if I would listen to this again. Nice to see a label in Poland putting out local stuff rather than American re-issues. Lyrics are translated in English. KM (Heartcore/Meodziezowa 15A-45/09-100 Peonsk/Poland)

photo by Rob Fracisco



THE SUSPECTS • 7"

The Suspects have an older sounding rough melodic punk sound that sort of reminds me of very early Naked Raygun in an odd way. Pretty good. KM (Torque/3510 N. 8th St./Arlington, VA 22201)

SINEATER • 7"

Up-beat and energetic melodic punk rock that is reminiscent to a more aggressive Monsula... Sineater makes me smile, tap a toe, and press repeat. Good live band as well. KM (471 Pemberton Terrace/Kamloops, BC/V2C 1T6/Canada)

SCOUT • demo

Heavy, melodic emo with kind of annoying vocals. Good sound quality. BH (2993 Cedar Mill Crossing/Acworth, GA 30102)

SPOONFED • demo

I don't know if it's the fact that this sounds like alternative pop or the weird sound quality that makes this boring. But I do know that I expected more after knowing that two guys from emiLy play in Spoonfed. CN (\$3 to Rent to Own/79 High St./Newton, PA 18940)

THIRST • Friend 7"

Basic British punk that reminded me of Political Asylum, though not nearly as good. Not too difficult of a listen. Dedicated to a dead friend who was once in the band. KM (SD Records/24 Windrush Rd./Millbrook/Southampton/S016 9DD/United Kingdom)

TRUSTY • The Paul Years (1989-1991) CD

In their day Trusty was a powerful yet melodic punk band with quirky, though somewhat serious lyrics. They were a fun band that could pick up the pace with their upbeat tunes. This CD simply captures most of that on one disk, which may be a bit too much to listen to at one sitting, at least for me. Too bad the packaging is so sparse... Note: Trusty hasn't broken up, but I'm not sure what they sound like today. KM (\$10 to Truant/PO BOX 42185/Memphis, TN 38104)

TEAM DRESH • 7"

Lovely is the best word I can describe this with. Sweet and angelic vocals frosting the soft and pretty sound that is nowhere near wimpy. I ate it up. Plus the packaging has cool writing from the members about what they feel as lesbians in the scene. LO (Kill Rock Stars/120 NE State #418/Olympia, WA 98506)

THINNER • 7"

Slowish, melodic stuff set to questionable poetry. Not an expert on this kinda thing so the only real comparison I can make is Jawbox. Can you judge a band by their t-shirts? The Beatles and Quicksand... Despite the running joke, I actually prefer the simplistic 'fuck the system, fuck the system' style stuff epitomized by Naked Aggression than this indecipherable irrelevancy. JB (King Bung/589 Orange Center Rd./Orange, CT 06477)

TRIAL BY JURY • Fortune Cookie CD

I've heard that this band is labeled as post-hardcore. After a listen, I realized that Trial by Jury is different than most post-hardcore outfits. They refuse to go soft. They play metallic hardcore with hip-hop style hardcore vocals. Though, the music is played pretty well, there is nothing on this CD that really jumps out at me. Hey, and the blues song? Leave for another record. RF (Outback/5255 Crane Rd./Melbourne, FL 32904)

UP FRONT • What Fire Does 7"

It's weird to see Up Front playing hardcore again. Too bad it isn't any good. The music itself is alright, but the annoying singing vocals bug the hell out of me. But then again, I've never really been a fan. RF (Smorgasbord/PO Box 229/Hershey, PA 17033-0229)

UNHERD • 12"

Oh boy this is tough. Let's see, most of it has a fairly quick beat with gruffly sung vocals. At times there was a Rites Of Spring feel and maybe a bit and I say a bit of a J Church feel musically not vocally on the more poppy songs. Try and modernize Rites Of Spring - that's the best I can do to describe this. ML (Assorted Porkchops/PO Box 4022/Wilmington, NC 28406)

UNIVERSAL ORDER OF ARMAGEDDON • The Switch Is Down 12"

Some of the stuff on this record I like, mainly the song that was also on the second 7". UOA plays semi-chaotic hardcore with a harder Moss Icon feel to it, if you've heard the new Antioch Arrow 12" they are very similar. BH (Kill Rock Stars)

didn't enjoy this much considering that about half of the material seems like filler. But I sandwiched The Switch Is Down 12" between side A and side B of this 12" on one tape and I find that to be extremely interesting. Definitely an odd band. KM (Gravity/PO Box 81332/San Diego, CA 92138)

VILLAGE OF SAVOONGA • 12"

The cover looks great...and that's about the only good thing I have to say. I was given this because it's from Germany... but there's no lyric sheet... somebody tricked me!!! The "best" songs are alternative pop, the rest sounds like the band wants to create a Einstuerzende Neubauten atmosphere with a lot of noise; they fail poorly. Art at it's worst! But then again, I'm the conservative type of guy who goes to see Dutch impressionists for the seventh time just to avoid Modern Art. CN (Kollaps/Obere Riedl 1/D-82395 Untersoecherer/Germany)

VENT • demo

Basic mosh-metal type stuff, well done, just not very original. The sound is a bit on the muffled side. BH (3102 Palisade/Wichita, KS 67217)

VANILLA • 7"

In the tradition of Finger Print and Ivich, Vanilla comes at you with a hard emotive sound that is inspired and powerful. France has turned out some awesome bands in the last few years, and Vanilla drives that home. Very much recommended. KM (Laissz-Nous Jover/1, Rue De Bougainville/86280 Saint Benoit/France)

VANILLA • demo

These guys must be friends with Ivich and Fingerprint! One more band from France who manages to combine the crazy emo style with their own ideas, who manages to make their sound unique and disturbing. Ten songs with a nice booklet make this something you should consider to get. I suggest that all the bands that try so hard to emulate End Of The Line or Heroin get this one to get some inspiration. CN (Vanilla/Yann, 1 Villa Bergerac/F-94220 Charenton/France)

WARCRY • Until Darkness 7"

The Earth Crisis clones have arrived. Warcry plays thinly disguised headline straight edge mosh. Besides the fact that the music fails to pack any real punch, the lyrics and ethics behind the band fail to show that this band

photo by Rob Fracisco



40 UNIVERSAL ORDER OF ARMAGEDDON • 12"

Three songs on a 12" seems pretty fucking indulgent and wasteful, and I really

has anything real going for them. This is music for kids who are too small to play football, but still need to feel tough and self-righteous about something. With my experience, the harder they come, the quicker they fall. Also, on the B-side label there is a moronic picture of a straight edge kid shooting a Rastafarian. Hey kiddies, Eurocentrism isn't cool. America has already killed enough people because of its failure to understand cultural differences. RF (Vegan Earth Order/PO Box 270/Elwood, NJ 08127)

WITHDRAWAL • demo

This is sort of hard to nail down. Its basically poppy, but has a sorta metal feel to it as well, almost reminds me of 1.6 Band at times. The main drawback is the vocals, they're nasally in an annoying manner. Otherwise this is pretty decent, except for the sound quality being a bit on the poor side. BH (Magic Chef/PO Box 160150/St. Louis, MO 63116)

WATER • demo

The cover looked so nice and the lyrics were intelligent and inspiring, covering personal stuff. If it was a 'zine it'd be great. But it's a tape with music on it and if the music doesn't please, then the whole tape doesn't. There were parts which touched me, but in general it was too sloppy to have any impact on me. PS: I don't like to have to send a SASE for getting the lyric sheet. CN (ism Recordings/PO Box 84163/Lincoln, NE 68501-4163)

WOOLY MAMMOTH • Sparkle 7"

I'd say boring pop punk, but somebody told me that this sounds like Green Day/Lookout stuff. I haven't listened to such records in a long time, but I expected Green Day to be more interesting. Anyway, back to Woolly Mammoth. Side B has some Nirvana moments. Yeah!!! CN (\$3 to 1006 Fulton Ave./Sunnyvale, CA 94089)

YAH MOS • Off Your Parents 7"

Reminds me of a faster Nation Of Ulysses. Has a good quick beat at times which you could dance to. Instruments are well played; there's a lot going on. Vocals are usually screamed with lyrics about other people. It's good so check it out. ML (\$3 Recess/PO Box 1112/Torrance, CA 90505)

ZORN • 7"

Fuck, I wish I could read German because Zorn's great looking lyric book is all in German and if their lyrics and words are as good as their music then I am sure it would be a very interesting read. Zorn are brutality and power

photo by Rob Fracisco



and anger with a touch of sadness. Pretty damn good. KM (Equality/Irisstrasse 19/67067 Ludwigshafen/Germany)

ZERO HOUR • 7"

In the tradition of Crass and lots of "Dis..." bands Zero Hour uses a cover that folds out into a poster, and their message is political with an anarchist leaning. Musically, they churn out some crusty stuff with great vocals and lots of power. Zero Hour is pretty damn cool. KM (Spral/3124 Shattuck Ave./Berkeley, CA 94705)

ZYGOTE • 89-91 lp

For those of us who haven't heard Zygote before, this is one awesome introduction. Nine tracks from various demos and live shit, that sounds like a faster Amebix, which isn't surprising considering the membership is basically Amebix anyway. Fucking heavy and gloomy. Comes complete with some great packaging, including a poster and lyrics, that Skuld is known for. FB (Skuld/Maybachstr. 7/70839 Gerlingen/Germany)

PROPAGHANDI/ SPY • split 10"

Two Canuk bands, both with a PC political approach mixed with a casual degeneracy. Propaghandi, true to the myth fairly can be described as a political NO FX, though there is a variety of styles of music, with one song sounding like Y.O.T. and another being a reggae type deal. I Spy are a little less derivative, but have better song explanations than real lyrics. Both bands are punchy, catchy punk worth comment. Second best thing I got to review. While not likely to be the prize of any Ebullition fans' collection, I found this quite enjoyable. JB (\$6 to Recess/PO Box 1112/Torrance, CA 90505)

WILLIAM MARTYR 17/CROWN OF GLORY • split 7"

WM 17 are in a vein similar to Current, emo with abrupt switches between the quiet and heavy parts. CoG are closer to later Rorschach, heavy guitars and drums with screamed vocals. Both bands are definitely worth checking out. BH (\$3 to Ahmmad Eldeib/2307 Cherry Ridge Ln./Columbia, MO 65203)

FLUKE/SAMSARA • split 7"

Samsara's funky-metal college bullshit sound sucks. Fluke is more interesting with lyrics against female genital mutilation. Their sound is riot grrrl rock/pop. KM (Out Of Bounds/PO Box 4809/Alexandria, VA 22303)

SCAPEGRACE/CONNIPTION • split 7"

Conniption—hardcore with a death metal mosh feel. Have been compared to Citizen's Arrest. This time the vocals are more of a deep growl with quick grunting parts. Arrrr. Most of the songs are fairly fast and heavy with breaks into slower moshier stuff that you can nod your head to. Five songs dealing with the downfall of creativity and the shaping of society due to machines, the media, etc. and more. I dig it. Scapegrace's sound is not as deep as Conniption's. The vocals are more of a high pitched scream which sound good on the first song. The second song has got singy song metal parts and screamy throaty parts. Lyrics are on the more personal level. ML (\$2.50 to 01811/PO Box 1657/Huntington NY 11743)

ANTI-FLAG/BAD GENES • 7"

Anti-Flag offer a ho-hum sung song (with ok lyrics) followed by a cool screamed song, that's actually a letter to the Pope, whilst Bad Genes give the listener opposition to the religion, drug, alcohol, television escapism of American society in something of a mid-speed throaty sung tune. I'd say this means there are at least two pretty cool bands in Pittsburgh. JB (Ripe/1739 E. Carson St./Box 250/Pittsburgh, PA 15203)

BUTCH/ONESPOT FRINGHEAD • split 7"

Butch plays slow, heavy yet melodic, non-depressing music but their singer tries to sing which sounds weird. Too weird for me. Onespots Fringehead surprised me, powerful "modern (alternative mainstream) music". Why is it so hard to include a lyric sheet? CN (AmBiguous City/PO Box 31560/Baltimore, MD 21207)

J CHURCH/SMALL 23 • split 7"

This could have been released as a J Church 7", since Small 23 sounds like early J Church. A must for all the people who like J Church. If you haven't heard them before, get this record: nice-powerful-melodic-sometimes melancholic-punk rock. Very cool. CN (Honey Bear/PO Box 460346/San Francisco, CA 94146)

BLEED/PORTRAITS OF PAST • split 7"

I don't know quite what to say about Bleed, maybe a mix of Moss Icon with later Struggle or Rorschach. Portraits of Past have a style along the lines of Born Against, Heroin, etc., and do quite a good job at it. Both bands are really worth checking out. BH (\$2.50 to Ebullition/PO Box 680/Goleta, CA 93117)

CHAIN TO THREAD/BLEED • split 7"

Straight edge hardcore that doesn't sound like straight edge hardcore. I love that. Chain to Thread supposedly features members of Mouthpiece but play excellent Swiz inspired hardcore. Very good. On the other side Bleed plays raw and angry hardcore that you would expect to find on Ebullition. Overall, an excellent release that keeps me thirsting for more from each of these bands. RF (Soundtrack Of Protest/8 E. Chestnut St./Bordentwon, NJ 08505-2024)

GRAIN/HARRIET THE SPY • split 7"

Grain are melodic, with enough power to keep it interesting. Harriet The Spy are similar but more twisted and more D.C. influenced and meandering. I like these bands. I listen to them. I recommend them. KM (Grain/1542 W. 29th St./Cleveland, OH 44113)

JEBERREKENELLE/RUGBURN • split 12"

A compilation of Rugburn and Jeberrekenelle songs. This record is very good. Both bands are hard to describe. Rugburn plays tight fast punk with lots of active chords. Some parts remind me of Slayer and some parts sound kind of like Helmet. The vocals are what makes me like Rugburn a lot. Sort of sounds like what comes from Guy as he screams for Rites Of Spring or Fugazi. They are more original than I make them seem. Jeberrekenelle are noisy and Jerky and it spills all over the place with a grindish jazzy combination of high whinny guitar, poetry and strumming bass. Comes with nice booklet with lyrics, pictures and stories. MR (Reality Control/5970 Birch St. #2/Carpinteria, CA 93013)

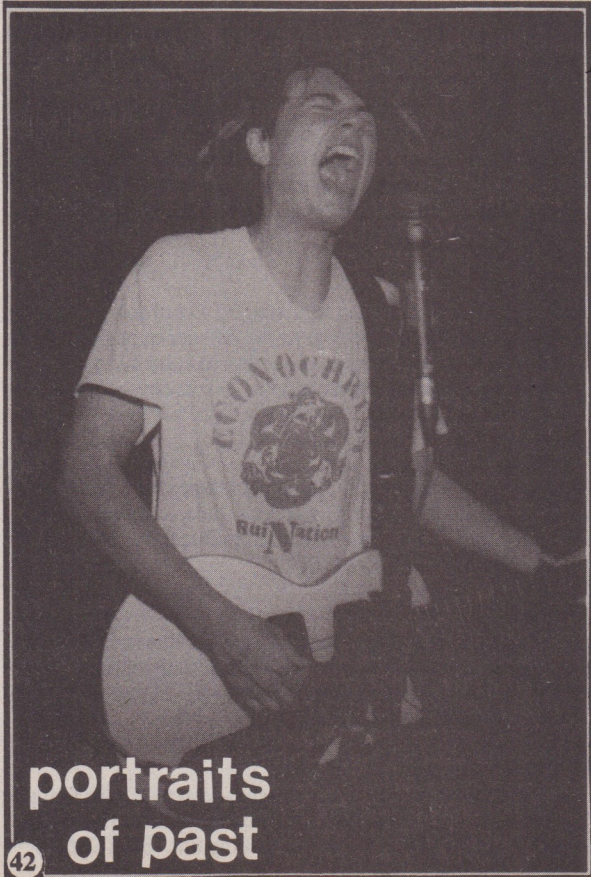
LIFE AFTER JOHNNY/HAGGIS • split 7"

Life After Johnny play stripped down punk rock with lots of squeaky noise and high pitched vocals. Seems like something that could be on Kill Rock Stars. Haggis are more rock, with a more solid sound and deeper vocals. Neither band lights my fire, but both seem good at what they're doing. KM (Screwball/PO BOX 752/Boise, ID 83701-0752)

MINUS ONE/GROUND • split 7"

Minus One play melodic punk with vocals which remind me of Bad Religion at times. Ground's music is in the same vein, but I get more of a Jawbreaker feel. But don't buy this record and expect to get a Bad Religion/Jawbreaker 7", ok? Both bands are not nearly as "good". CN (Farm/1508-B Holly Dr./North Myrtle Beach, SC 29582)

photo by Rob Fracisco



portraits
of past

42

ACTIONARIES/JIMMY CARTER SOLUTION • split LP

Both bands play basic punk rock. Actionaries are a bit on the noisy side while JCS is the more melodic of the two. Neither band made a particularly heavy impression on me. BH (Punkity Rockity/MSU Union/PO Box 6014/East Lansing, MI 48826)

SHOTMAKER/WATERSHED • split 7"

This is pretty good. Shotmaker's sound is similar as before. Sort of quick, upbeat at times, with muffled parts. Vocals range between spoken to screamed. Watershed's first song has an Indian Summer, Current, Moss Icon feel. There's a pretty part with semi-sung vocals and then a kind of slam (5x) rest part which reminded me of Indian Summer. The second song is different, more like Shotmaker. Lyrics included and something to read on life. ML (Vital Communications/PO Box 366/Station B/Toronto, Ontario/ M5T 2W2/Canada)

GOMEZ/ALL YOU CAN EAT • All-Stars split 7"

We're talking good old fashioned pop punk. Gomez are more up-beat, while All You Can Eat are more subdued and emotive. Crayon colored covers. A treat for fans of either band. KM (\$3 to Little Deputy/PO Box 7066/Austin, TX 78713-7066)

INSULT TO INJURY/M.P.A. • split 7"

Mexican Power Authority is horrible weird eclectic crap that made me want to run screaming... Insult To Injury plays thrashy music that isn't too exciting, but the lyrics are decent and the intent is well meant, which is what is really important. KM (Box 21533-1850/Commercial Dr./Vancouver, BC/V5N 4A0/Canada)

CURRENT/CHINO HORDE • split 7"

Current puts what I think is their best song on this one. It's a bit heavier than the material on their other records but still has the same catchiness that makes you want to listen to it over and over again, it even has little guitar fills that are reminiscent of Swiz. Chino Horde still has their upbeat emo sound a la Rites Of Spring but they seem to be a bit heavier on this record. Highly Recommended. BH (File Thirteen/PO Box 251304, Little Rock, AR 72225)

V/A • Catch CD

The more well-known bands on here are Gunk, Spirit Assembly and Foundation (not nearly as good as their 7"), plus 8 other bands. Most of them play kind of old emo or DC style. Not annoying, but I wouldn't spend ten bucks on it. CN (\$10 to Significant/PO Box 25596/Charlotte, NC 28229)

V/A • A Food Not Bombs Benefit LP

Current, Finger Print, Half Man, Campaign, Braille, Premonition, Franklin, Swing Kids, Indian Summer, and a few more churn out some nice numbers to support a cool operation—as in Food Not Bombs. The enclosed booklet comes with interesting reading on the organization and its history, not to mention band lyrics and other odds and ends. Very cool. KM (\$5 to Inchworm/53 W. Park Ave./Lindenwold, NJ 08021)

V/A • Play At Your Own Risk Vol. 1 7"

Six bands: Yah Mos, FYP, Degenerates, Grups, Bored to Death, & Sheep Squeeze. A variety of styles of punk, all on the low tech side, which is true of this package as a whole. The point I would guess. Includes a booklet of band stuff and fanzine reprints. Something to add to your Yah Mos collection. JB (Recess/PO BOX 1112/Torrance, CA 90505)

V/A • Linoma CD

Featured are bands from Nebraska, cool to see labels supporting their local scene. Sideshow and Frontier Trust are disappointing, the other bands play different styles of alternative music, some of them are surprisingly good. If you're a musically tolerant kind of person then you should take a risk and go for it. CN (Fire/PO Box 6836/Lincoln, NE 68506)

V/A • How The Midwest Was One 7"x2

This is a cool compilation with each band getting a side to themselves. Friction do the melodic emotive thing. 8-Bark do "I Don't Care" by the Big Boys, plus an original. Sunspring and Cap'n Jazz both do their quirky thing. All is cool, especially if you're into any of these bands. KM (Subfusc/PO Box 9631/Downers Grove, IL 60515)

V/A • 4 Way Split CD

This CD combines four flexi disks that came out a few years ago by Head First, Citizens Arrest, Go! and Profax. All of the material is live and while the sound quality is slightly improved from flexi to CD it still isn't that amazing, though if you don't have the originals you still might want to check this out, especially if you were into Head First or Citizens Arrest. KM (Round Flat Records)

V/A • What Still Holds True 7"

This is what most comps should be like. Three out of four good bands on one comp is rare. Chokehold play a song that will be out on their new 7". Dead Wait from California play excellent straight edge hardcore. Burst of Silence bored the hell out of me with generic repetitive mosh. But, Line Drive (now Iodine) are definitely the standout of this record. They play an un-released song that is a must for fans of this band. I hear they put on a pretty good live show. Great effort Mike. I hope to see more. RF (Holdstrong/50485 GT Station/Atlanta, GA 30332)

V/A • History Of Compassion & Justice 7"

A comp with seven bands doing one song each and the proceeds going to pay for a mural in Chicago. Featured bands are Los Crudos, Ottawa, John Henry West, Dead and Gone, Manumission, UOA and Naked Aggression. If you happen to be into any of these bands then this might be worth checking out but be warned that some of the songs are lacking in the sound quality department (the JHW song is almost inaudible). BH (\$3 to Legua Armada/2340 W 24th St./Chicago, IL 60608)

V/A • Le Garage (21/7/92—11/4/93) 7"

On the European Downcast tour we played a place in France called Le Garage. It was literally a garage with a stage, and we drove our van right into the club to get to the parking lot. Anyway, it closed down and this is a tribute to that place... bands include Finger Print, Ivich, Abolition, Sea Shepherd, and Human Alert. It was a cool place and this is a cool comp. KM (Obstination/28 Rue Claude Chappe/45140 Saint Jean De La Ruelle/France)

V/A • Spill Comp Two CD

A compilation of 29 bands from down under. BH (Spill/Po box 2637/Melbourne 3001/Australia)

V/A • Kollaps

Another sweetie from Kollaps Records... Village of Savoonga, TrashCanTrasher and The Notwist. Actually a least one band sounds a little bit like hardcore. CN (Kollaps/Obere Riedl 1/D-82395 Untersoecherer/Germany)

V/A • Rocky Mountain Arsenal! 7"

Here we have four bands from Colorado—Cavity, Bunny Genghis, Dead Silence, and Angel Hair. Dead Silence is well known by now, deservedly so, and Angel Hair will blow your ears out with their power driven assault. Angel Hair are one of the great new bands to keep an eye on. Got it? KM (\$3 to Black Plastic/PO BOX 480832/Denver, CO 80248)

AVAIL • Live At The King's Head Inn 10"

So you've seen Avail live and you were blown away, but when you took home the Avail LP that you bought at the show and finally got around to poppin' it on your turntable you were kind of disappointed because the record just didn't capture Avail's live thing.... Well, fear no more, this new live 10" gets pretty damn close to capturing Avail live. There's no new material but anyone who has ever enjoyed Avail will be sure to be blown away by these ten inches of fun filled hardcore. KM (Old Glory Records—some record label that is run by a four eyed fuck who likes to talk on the phone until your fuckin' ears fall off. Look somewhere else for the address.)

• TOP 10-15 •

The review process really only tells you what one person thought, while the top ten concept gives you an idea of what several people were into over a small space of time. Records, CDs, 'zines, live shows, games, or what the fuck...

Lisa Oglesby • Hicky Recipient

POLICY OF 3 - live
LOOMIS SLOVAK - 7"
YAH MOS - live
Fiat Lux #2
More Than Music Festival—Dayton, Ohio
Kent McClard • A Fat Old Business Man Dedicated To The Green
IVICH - LP/VANILLA - 7"
STALINGRAD - demo
ZORN - 7"/DEADGUY - Whitemeat 7"
LOS CRUDOS - live/POLICY OF 3 - live
LOOMIS SLOVAK - live
Los Crudos - live
HEAVENS TO BETSY - Direction 7"
IVICH - LP
Hope #1
CURRENT - live
CURRENT - live/ICONOCLAST - live
YAH MOS - live/SHOTMAKER - live
DISSENSION - Stagnation 7"
Red Dwarf - British comedy
ABYSS - 7"

Leslie Kahan • Still Life Junkie

PORTRAITS OF PAST/BLEED - 7"
EXCUSE 17 - 12" & live
FISTICUFFS' BLUFF/ANGEL HAIR - 7"
STOLEN FACE - live
MOHINDER - new 7"
JULIA - live
POLICY OF 3 - live
CHRISTIE FRONT DRIVE - live
LOS CRUDOS - 7" & live
STILL LIFE - anything

Peter Hoeren • Crucial Response Records • Moshing Maniac

SIEGE - Drop Dead CD
GREENING - 7"
BACKDRAFT - The Stream 7"
STRAIGHT EDGE AS FUCK - comp CD
HAN-SHAN - 7"
AMBITION - demo
MANUMISSION - Tremor On... 7"
MOHINDER - Oh, Nation.... 7"
MANUMISSION - 1st 7"
CHOKEHOLD - new 7"

Ann Krafchow • The Hippy Love

POLICY OF 3 - live
ICONOCLAST - CD
LOS CRUDOS - live
TATTLE TALE - demo
UNWOUND - Space Is The Place LP
Child • Wannabe Heartbreaker
TIGER TRAP - anything
BOB TILTON - 7"
CURRENT - live & 12"
NATIVE NOD - Bread 7"
PORTRAITS OF PAST - live

Carsten Nebel • Cyborg • Lord Of Atlantis

POLICY OF 3 - live
ZORN - 7"
LOS CRUDOS - live
MINE - 7"
FOOD NOT BOMBS - compilation LP
CURRENT - live
Pagan, Ultima 8
STEP INTO NOWHERE - LP
Red Dwarf, especially the 1st season
Soccer—The World Cup

Frank Burkhard • Simpler Than Naked Aggression

EXCREMENT OF WAR - tape
ZYGOTE - 89-91 LP
ANARCRUST - Coalescence LP
RIOT #7
NITWITS - 7"
FLEAS & LICE - Parasites 7"
DISSENSION - Stagnation 7"
SKULD RECORDS
HELLKRUSHER - Fields Of Blood 7"
CARCASS - live

Allan/Simon • Bob Tilton • Tall Gangly English Fellows

DEAD WRONG - Wicked box 7"
INDIAN SUMMER - 7"
U.O.A. - The Switch Is Down 12"
ANGEL HAIR/BARE MINIMUM - 7"
MOHINDER/NITWITS - split 7"
YAH MOS - live
YAH MOS - live
HONEYWELL - LP
MOSS ICON - everything
MOHINDER - live
JIGSAW - live & recorded

Brett Hall • Lisa's Personal Love Slave

More Than Music Festival—Dayton, Ohio
ANGEL HAIR/BARE MINIMUM - 7"
SHOTMAKER - anything
LOOMIS SLOVAK - anything
YAH MOS - live
MEREL - 12"
PORTRAITS OF PAST - anything
POLICY OF 3 - live
AVAIL - Live At The King's... 10"
MOHINDER - anything

Mike Ruehle • Lover Of Farm Animals

AVAIL - Live At The King's... 10"
YAH MOS - Off Your Parents 7"
JAWBREAKER - live
BORN/AGAINST/SCREAMING WEASEL - split 7"
LIFE, BUT HOW TO LIVE IT? - anything
SAMIAM - live
LOS CRUDOS - 7"
RUPTURE/S�AVE STATE - split 7"
JARA - 7"
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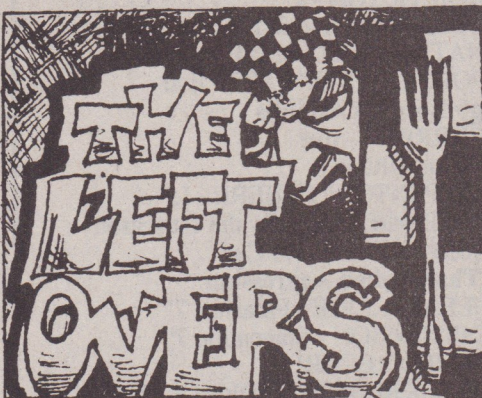
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AFFIRMATION OF DISTRUST#1 5.5x8.5 \$? 20pgs

The common intro couldn't live up to the rest of the 'zine. Nothing is said in the interviews with Secondhand and a record store owner. Actually there's not much of interest in the whole 'zine, unless you're into Reasons for Going or Being Straight edge, copied flyers about marijuana and other stuff, all of which is pretty basic, to put it very, very, very nicely. It's obvious the editor didn't spend too much time on doing this, but you can at least expect her to read the 'zine she reviews more carefully: it's kind of pathetic to see HeartattaCk #1 reviewed as Hardcore #1... CN (1835 Upperline/New Orleans, LA 70115)

AK DISTRIBUTION catalog free

This isn't a 'zine, but rather a catalog of punk related books, magazines, and periodicals that deal with every topic that might be encountered in the alternative world of punk rock thought. A good source for alternative press. KM (PO Box 40682/San Francisco, CA 94140-0682)

ATTITUDE PROBLEM#17 tabloid \$3 22pgs

They call themselves a "multipurpose nonconformist rag" and I think that is totally fitting. Covering everything from skating to politics, fiction, reviews and comix. Always a good read. KM (PO box 2354/Prescott, AZ 86302)

THE ADVENTURES OF STICKMAN#2 8.5x5.5 free 20pgs

Um, well, kinda boring. Except for this one comic and the facts about Buffalo, there really wasn't anything new or exciting in here. It just sits there like so many other little 'zines. Too bad. LO (290 Fargo Ave./Buffalo, NY 14213)

THE AMERICAN DREAM#2 8.5x5.5 stamps 16pgs

While this 'zine was a little on the short side (possibly it was short to me because I would have liked to have read more), I still felt that it was pretty damn good. The personal stories were excellent such as dealing with the death of a parent and how we may see people at shows, yet do not have the courage to go up and talk to them. I found his experiences with a fraternity to be hilarious for I have had my own dealings with the greek system. This 'zine also included many pics and a list of records that Mike wants to trade or buy. DA (213 Suydam St./New Brunswick, NJ 08901)

AN-AH KAY IS THE BASTARD#5 8.5x5.5 stamp 16pgs

Oh man, this is so fly. I mean we're talking some real dope shit, man. AB (PO Box 935/Los Olivos, CA 93441)

APPEAL TO REASON#2 8.5x11 \$2 72pgs

Wow-an intelligently written 'zine with many thought provoking ideas about the hardcore/sXe scene. Full of great pictures, interviews with Spitboy and 108, plus pieces on hate-edge, David Bahnsen, and suicide. *Appeal To Reason* was more than impressive and I look forward to the third issue..NOW! DA (11864 Julius Ave./Downey, CA 90241-4612)

BURNING TIME#1 4x5 stamps 40pgs

This 'zine is an intro in the truest sense. Though it has many pages, it's just a taste of what is yet to come. That being lots of writing about personal stuff, animals, and capitalism which foreshadowed #2. LO (1324 So. 18th St./Lincoln, NE 68502)

THE BLAST!#1 11x13 \$1 28pgs

Minneapolis, home of fine anarchist newspapers... this one has articles about the uprising in Chiapas, the new Crime Bill, Overpopulation, and lots, lots more. They are indepth but you don't need to have studied political science to understand them. Definitely one of the sources if you want to hear about things from a different perspective. CN (PO Box 7075/Minneapolis, MN 55407)

BOPSICLE#3 11x13 \$? 12pgs

Can you take a 'zine serious when there are two columns in which the editors whine about Kurt Cobain's suicide? Maybe it was a joke, though I doubt it. Articles about pin-ball, poetry that I didn't like, an open letter to Cathy Mickels/Washington Alliance of Families and a very short Bellingham guide make this what it is. CN (1050 Larrabee #104-334/Bellingham, WA 98225)

BAD FOOD FOR THOUGHT#4 8.5x5.5 \$1.5 34pgs

Show reviews, 'zine reviews, and music reviews, plus interviews with Capitalist Casualties and Dive. Some comix, personal writings, and pictures too. AK (38 Ravenhill/Winnipeg, Mb./R2K 3K5/Canada)

BAR CODE ANNIE#1 8.5 x 5.5 \$? 28pgs

Fuck! This guy uses the word humyn but he is a pro-lifer. He doesn't think that that makes him sexist and I do. I don't see how he can't understand sexism's carry-over from language to womyn having to fight to control their own bodies. Well, fuck that. Word to the wise - if you say you are anti-choice then you sound like an idiot if you say later that you are not against choice (anti means against. duh.). I respect this guys right to have an opinion,

'zine reviews

ACTIVATING DISSENT#8 8.5x11 stamp 6pgs

Informative and political yet brief and to the point. Imperialism, resistance, anarchism, and animal rights are covered. A must for anyone interested in this type of stuff. AK (PO Box 11015/SLC, UT 84147)

AESTHETICS OF PROPER BREATHING#1 8.5x5.5 \$1.5 52pgs.

Genuinely interesting with stuff about Menudo, a guy who had something really bad happen in his groin area, vegan recipes, pictures, a frat vocab list (fuk'n disgusting!), and tons more. Maybe I liked it because it had an emo boy story. Maybe it was just good. AK (2593 Geryville Pike/Pennsburg, PA 18073)

AFRAID OF THE TRUTH#2 8.5x11 \$1 32pgs

Interviews with Iconoclast, Smitherslope, and Lifetime along with music reviews and personal writings from the editor. 'Zine reviews and pictures too. AK (362 Highland St/Wethersfield, CT 06109)

AMARANTH#1 8.5x5.5 50¢ 20pgs

Rob was supposed to review this but he's back in O.C. so I am. This 'zine is very good for a first try. Actually, it's very good for a second or third or fourth try. Personal thoughts, animal rights, propaganda, photos, and more. AK (10162 Beverly Dr/Huntington Beach, CA 92646)

AN EXPRESSION OF ALL THAT RAGE#3 8.5x5.5 75¢ 32pgs

First of all, I really like the name. The 'zine didn't entirely live up to my excitement about the name, but it was pretty decent. Interview with Dan Schlissel of -ism recordings and lots of stories. AK (1734 Carol St/Downers Grove, IL 60515)

ALL TOO HUMAN#2 8.5x7 25¢ 64pgs

This 'zine failed me. The theme of sex and relationships was half interesting and half poop. The interviews with Linus, Girls Against Boys, Sideshow, and

(the punk rock artist) Chris Shary were boring with a capital B. LO (2707 Valmont St. #A211/Boulder, CO 80304-2916)

I just don't agree with

it. Interviews with Fadeaway and Sun Still Rises. (Grumble, grumble, grumble). AK (762 Upper James St, Box 343/Hamilton, Ontario/L9C 3A2/Canada)

BLOODRED#1 8.5x11 \$3 40pgs

Self-described as a socialist voice in the hardcore scene, *Bloodred* is a great 'zine for anyone interested in politics beyond the rinky-dink 'veganism and DIY' approach most contemporary 'zines have. It includes interviews with Marxman, Four Walls Falling and a one page discussion of the wiggle-jiggle method of brushing (or something equally important) with Integrity, and of course tons of articles all with a Marxist/Trotskyite flavor. The 'zine does suffer from an absurd optimism, that is likely propagandistic, rather than naive. It also tends to have something of a reality schism with regards to politics and hardcore. Not only is there small effort made to link the two, but the politics can be pedantic about some specific points of minutia while hardcore gets a universal and almost uncritical ovation. These complaints aside, this is a fine 'zine, packed with relevant and timely information. The best thing I saw this issue, easy. JB (Po Box 201024/42210 Wuppertal/Germany)

BARK AND GRASS#2 8.5x7 \$2 68pgs

My mouth waters every time I look through this. Issue #2 continues where #1 left off. It includes all the same recipes plus about 25 new ones and a new section on cruelty-free cleaning suggestions. I've almost cooked about every vegan recipe in here and am rarely disappointed. Probably one of the most useful 'zines ever in print. A must. RF (PO Box 477469/Chicago, IL 60647)

BRV#? 8.5x7 24pgs

Some pictures, some stories and a nod of the head to a few friends. Basically one of those diary type 'zines which will only really be interesting if you know the creator or would like too. JB (11473 Chautauqua Tr./Becksville, OH 44141)

THE BLABBERING IDIOT # 5.5x4.25 free 4pgs

Fucking great! I totally enjoyed this. Little, with thoughts, pictures, stuff about rape, OJ Simpson and more. I really liked the layout plus this guy lists tofutti as being one of his favorite things (and thus goes on my instantly cool list). What could be better? AK (35 Hodkins St./Gloucester, MA 01930)

BLASTULA 5.5 x 8.5 stamps 23pgs

A 'zine about sexuality that held my attention from beginning to end. Includes different people's experiences, stuff about female genital mutilation and male circumcision, and stuff about foot-binding. Clean, well done graphics and interesting stories. Well worth the two stamps. AK (PO Box 1962/Dearborn, MI 48121)

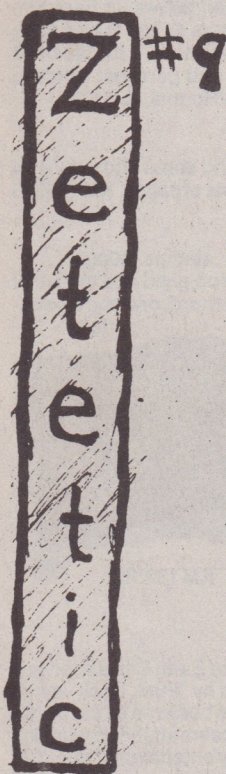
BOBA FETT FUNKZINE #4 8.5x5.5 \$ 20pgs.

1/4 amusing stuff about garlic, 3/4 direct action tactics, this 'zine comes complete with daily affirmations for the hardcore activist. Just remember to repeat over and over to yourself, "I am invisible to the cops. I am invisible to the cops." I don't really see the point of direct action where the working class instead of the capitalist gets fucked. That's okay though, this 'zine is still good. AK (1803 Biltmore St NW apt #309/Washington, DC 20009)

CANVAS #8 8.5x5.5 \$1 40pgs

All I have to say is that it has a Spitboy interview in it. So even if the rest of the 'zine was boring (which isn't the fact) it wouldn't be bad. The columns sounded interesting to me, but after all it was a rather short time I had to spend reading it. Please leave out the show, record and 'zine reviews and get more pages for the other stuff that really caught me. (#7 w/ Trenchmouth for two stamps). CN (2176 Turk Hill Rd./Fairport, NY 14450)

CHUMPIRE #35 8.5x11 stamp 2pgs



A one pager (old *Radio Riot* style) that reviews a few records and 'zines and otherwise rambles about some adventures this guy had. I think some of this would have made more sense had I

been from the area. AK (2337 PA Rte 309/Orefield, PA 18069-9530)

CLEAR SIGHT #1 8.5x5.5 \$? 34pgs

Lot's of personal writings about Paul's life. Stuff about veganism, sXe, queer rights, girls in hardcore, love poems, and more. Even if

you don't want his 'zine, write to him, he wants mail. AK (Drygalski Allee 111/81477 Munich/Germany)

CUTTIN' A RUG #2 8.5x5.5 \$1 28pgs

A 'zine with a hokey dance motif. Mainly this consists of stories (nerd, travel, what I did on my summer vacation type stuff). They are the kind of stories that are probably only interesting if you know the writer, I don't know the writer and thus I didn't find them very interesting myself. Also has parody of the cute boy alert in Sassy. BH (508 Village Apt. 2/Kalamazoo, MI 49008)

CONSIDER #2 8.5x6 \$? 40pgs

If you are into the Norway scene, then this is for you. If not, then I recommend other readings for you. Included are writings and interviews which I feel are struggling because of their English writing abilities. It's weird to see stuff coming out of Europe that is written in English instead of their own language. It seems like they are doing it to impress American audiences. It just doesn't seem honest. The most important fact I got out of this 'zine is that Life But How To Live It? is finally broken up. The interview was fairly empty though. RF (Skjerabergvn 2/4350 Noerbo/Norway)

CONTRAST #1 8.5x5.5 \$? 58pgs

The layout quality and look of this 'zine looks as if the editor has been at this before. A really strong effort for issue #1. Included are lots of photos, writings, reviews, and interviews with Ashes and Alloy. Though it is so nice looking and all, I leave with the feeling that I've kinda seen this all before. The most interesting section of the 'zine is the bootleg review section. I've never really seen this before and it is a very handy section for any record collector. RF (PO Box 378/Putnam, CT 06260)

THE CONCEPT OF TIME #1 8.5x5.5 \$1 28pgs

I'm reading this at work with co-workers mindlessly yapping at me and I'm having a hard time concentrating on the mass of ideas I've just read because its just got kind of boring. LO (1734 Carol St./Downers Grove, IL 60515)

CUTTHROAT #6 7 x 8.5 75¢ 24pgs

Some articles about punk/hardcore and what it means to the editor. Hmmm. I couldn't enjoy it after reading that everybody who drops out of the scene doesn't care about the ideals anymore. It sounds totally offensive and punkocentric to me. A Youth Brigade interview in 1994? Hmmm. Not much of interest for me, but who am I? CN (1808 SE 24 Ave./Ft. Lauderdale, FL 33316)

CLEARWATER #1 5.5x8.5 \$1, 40pgs

Finally an interesting sXe 'zine. Partly because it's written by a woman and the columns about sexism, girl edge, straight edge, stage diving are written from another perspective. Plus you get a lot of nice pictures of cheesy straight edge bands (which doesn't mean that they're bad). Very cool for a first issue, I'm looking forward for future issues. Note: It is not a good 'zine because it's done by a woman, it's good because it's good. CN (155 Milk St #10/Westboro, MA 01581)

CAGE #1 8.5x5.5 stamps 28pgs.

I really liked this one, lots of personal writing about shared experiences with people. The first page says it all... "you close your eyes, but there's no escape." All of it was done very well and I'm looking forward to the next one. LO (Box 327/NCSSM/Durham, NC 27705)

DAYSPRING #1/#1.5 8.5x11 \$2.00/50¢ 36pgs.

Issue #1 is full of writings on sexual assault, vivisection, exploitive Barbie Dolls, scene politics, vegan recipes, and 'zine/record re-views. Though issue

when sending for 'zines always consider postage costs, especially if you are from another country, and free doesn't mean you shouldn't send some stamps...

#1.5 was smaller, I liked it even more with its articles on television and eating disorders amongst other good stuff. Definitely a good read. DA (17 Farwell Pl./Cambridge, MA 02138)

DEFINITION OF RIOT GRRL & OTHER RANTS 5.5x11 \$1 36pgs

Odd. This 'zine had me kinda confused because I couldn't tell if the stories were fact or fiction. They were all women's stories that usually revolved around relationships and sex. The writing was experimental enough to make me think this was fiction; or everyone else's lives are way more action packed than mine. It left me with a weird feeling. LO (UT Station/Box 16101/Knoxville, TN 37996-0002)

DIRT IS FINE 8.5x5.5 \$? 20pgs

Er, um, I don't even know if this is the correct name of this 'zine. It's just a mass of arty little posters that scream about politics and personal issues. This person urges you to be active, smash your clock, and use the word fuck as much as possible. It's all about anger and frustration. LO (4403 McCleester/Spring, TX 77373)

DESIGN NUMBER 816 varies stamp varies

This is one woman's journey through life as documented by her own hand from her own perspective. Very personal and very enjoyable if you happen to connect with the ideas and feelings being expressed. Not for everyone, but that goes without saying. KM (929 S. Midvale Blvd./Madison, WI 53711)

DESPERATE LIVING 8.5x11 \$? 12pgs

Do you care about reviews about Baywatch, Denny's, Buddig Sandwich, Grape Nuts, The Young Ones? Are you interested in a weather report, or fiction about a dream house, the editor's summer slang, or some horrible comics? Oh yeah, the copy quality is so great that it's not possible to read the whole address. CN (Try ...ate Livingbe Viles ...oss, Apt 2A ...ia, MO 65201)

DYSFUNCTION #1 8.5x11 \$1.50 28pgs.

The core was interviews with Unwound, Buzzov*en, and Spitboy. The interview with Unwound was OK, and the one with Buzzov*en was short and didn't really cover anything too interesting (though it probably didn't help that it was done through the mail and only some of the questions were answered). But shortcomings in the first two interviews were made up for partially in the interesting Spitboy interview that covered topics from the Spitboy Legend to preschool teaching. And there's also one page of opinions and a bunch of record reviews. I would have liked it if there had been a little more writing, but if you enjoy interviews then this 'zine may be worth getting. LK (32 Whitney Road/Manchester, CT 06040)

DEHYDRATION #4 8.5x11 \$1 28pgs

An interview with Los Crudos and Maldita Vecindad, articles dealing with veganism, racism, gentrification, some reviews, and a really informative piece on how to assemble a bed frame, not to mention a couple of other short articles. There's some good stuff in here. KM (923 Post St./San Francisco, CA 94109)

DROP OUT #2 8.5x5.5 \$2 24pgs

This 'zine mostly consisted of Allan's personal diary of touring through the states. While some parts were interesting, it got rather long in the end. There were some other parts that helped boost this 'zine such as a discussion about the misconceptions of homeless people and a piece on how women are sometimes thought about in the scene. The two buck charge is a little pricey for this 'zine that really doesn't do much for me. DA (7 School Road/Newmains/Wishaw ML2 9BE/Scotland)

EXISTE! #5 8.5x5.5 \$1.5 36pgs

I have been enlightened. Amidst the nicely screened photos in the 'zine, there is something lovely. The writer does a beautiful job of relaying his feelings centered around his identity as a chicano. His experiences at college, and other places, are put onto paper with eloquence. I read it twice. LO (241 Prescott/East Quad./Ann Arbor, MI 48109)

**EXTINGUISH** 8.5x5.5

\$1 16pgs

This is the kind of 'zine you can really get into if you are the author's friend. It didn't make much of a connection with me, but it might for you if you are into unhappy thoughts and pictures of Julia. Keep on chuggin', Dan. LO (2826 Barnes St./Simi Valley, CA 93065)

EMBODIMENT OF**RAGE #2** 8.5x7 free 28pgs.

Basic computer layout look, some political writing (nothing particularly groundshaking), some recipes and an interview with Adventures in Immorality. Like the writing this is nothing groundshaking. BH (PO Box 4545, Winterpark, FL 23793)

ENVY THE DEAD #4 5.5x8.5 \$? 76pgs.

The essay about nuclear war and some thoughts about society are really indepth, but sadly that's only a small part of the 'zine. I just don't care about fiction, real stories, or why Run DMC are the best rap group ever. Maybe it's supposed to be funny, but I didn't get it. CN (PO Box 30033/Kansas City, MO 64112)

ERROR #100 tabloid 50¢ 16pgs

Basically I'm in love with Sam McPheeters, the creator of this beast, but even those feelings of warmth can't save this fish wrapper. For 50¢ you get a four page newspaper with zero content (unless you count two obscure book reviews, a summary of a '70s performance artist, and a Kill Rock Stars chat).

(48) Insert caustic closing remark here. JB (PO Box 12065/Richmond, VA 23241)

END ON END #1 8.5x11 \$? 15pgs

Chokehold, Ressurrection, Sensefield and The Avator Kent McClard are interviewed but the questions are typical "first-issue-questions" which makes it hard to hear things I didn't already know. The George Lucas/Star Wars quiz/articles/pictures might please the growing number of people who are into that stuff. CN (2067 Fairwood Ln./Atlanta, GA 30345)

FORLORN #2 8.5x5.5 free 16pgs

This 'zine was kinda short but I really liked it. I felt some honest emotion shine through with this emotive, poetic, and original piece of work. It's hard to believe paper can hold such nice stuff. LO (2237 Wheelwright Ct/Reston, VA 22091)

FUCKSHEET 5 #4 8.5x5.5 stamp 20pgs

This is almost exclusively 'zine reviews... sort of for 'zine junkies, I suppose. The single exception is an intro piece that discusses the 'zine world and what it is all about in a totally interesting and thought provoking manner. Worth it for that alone. KM (PO Box 30033/Kansas City, MO 64112)

FERN #6 8.5x5.5 \$? 26pgs.

Fern's layout is very differently done, yet very easy to read. In this issue, Kim creates her own personal journal about travelling, college, and the helpless fear of hearing someone possibly be raped. She also has a great essay on women and science and the evolution from witchcraft and alternative healing methods to the modern male dominated medical field. If you like peaking into the lives of people, then this 'zine is for you. DA (PO Box 576/Normal, IL 61761)

FERN/STATUS AND CONFORMITY 8.5x5.5 \$? 36pgs

Wow, 2 'zines for the price of one!! This 'zine is divided into 2 halves for each person to have their own space to express themselves. In Fern, Kim brings up her experiences with incest and other fears as she learns more about how to use her voice and gain empowerment. In Status & Conformity, Kevin's layout incorporates pictures and personal words to make it very visually pleasing. DA (PO Box 576/Normal, IL 61761)

FUQUAFLYER #1 8.5x7 50¢ 48pgs

Short boring interviews, poorly reprinted flyers, and some show reviews leave me totally frustrated... this was a fucking waste of paper. KM (15903 Brookford Dr./Houston, TX 77059)

GLOOM/DRESS TO OPPRESS #2 8.5x5.5 stamps 40pgs

Both 'zines concentrate on grind and the brutal side of hardcore, and the content in-

cludes re-

views, short essays, photos and the usual inclusions. I enjoyed flipping through... KM (32 15th St./Watervliet, NY 12189)

GREEDY BASTARD #10 8.5x11 \$1 24pgs

This one made me laugh a couple of times! The fake Earth Crisis interview is hilarious and so are the Bar Mitzvah stories told by "Punk Rock Jews". The reprint of the Cottonmouth "ABC No Rio sucks because all the punks there smell like shit" flyer is awesome, too. The Queens interview wouldn't have been necessary, but who cares, it's still a very entertaining 'zine. CN (PO Box 1014/Yonkers, NY 10704-1014)

GIRLFRIEND/KILL THE ROBOT/SIMBA #666 8.5x5.5 \$? 64pgs

It took me a few days to chug through all the pages, but it was worth it. Simba has academically well written with personal pieces. Girlfriend, my favorite, writes about personal thoughts and frustrations that hit home. The weak link of the 'zine is Kill The Robot, which goes from okay to horrible as one progresses through the many pages of babble. But it is still a good 'zine. LO (PO Box 296/Yellow Springs, OH 45387-0296)

GEPPETTOS DESK #2 5.5x8.5 stamps 16pgs

In depth personal writing! Most of it about solitude/alienation but without the usual whining tone. Honest and straight forward, I could relate to it and wish the 'zine had a lot, lot, lot more pages. This is the kind of 'zine that makes you feel better when you feel so lonely that you think you're a freak. CN (PO Box 3231/Austin, TX 78764-3231)

GIFT IDEA #1+.5 4x5.5 \$? 12pgs

Talk about a nice little read. Delineations of emotion and thought that really held my interest. A short but sweet piece of work. LO (PO Box 73308/Washington, DC 20009)

GOLDFISH #1 8.5x5.5 stamp 20pgs

While the graphics were nice, the layout was pretty average. The interview with Rights Reserved was boring and the writing was just kinda okay. The only good thing I can offer is the answer to the question of the issue: Dr. Pepper is supposed to taste like some kind of weird cherry thing. The reason it doesn't taste just like cherry coke is because it is made with prunes, thus the odd flavor. LO (305 Wallace St./Kill Devil Hill, NC 27948)

HARDWARE #4 8.5x11 \$? 24pgs

A basic 'zine with interviews of Spitboy and a couple new bands in New Jersey, some record collecting tips and thoughts, and many record reviews. Nothing too earth shattering here, but oh well... DA (2551 Constance Dr./Manasquan, NJ 08736)

HIT ME AGAIN #1 8.5x11 free 33pgs

Oh the wonders that can now be produced with a xerox machine and a little time. This is just a mass of political posters fueled by anger. You know, the kind of thing punks put on their walls. LO (4403 McClester/Spring, TX 77373)

HINKLEY #2 8.5x5.5 \$1 32pgs

Lots of factual stories and notes in here, but they weren't told very well. Which surprised me because this is Tim Avail's baby and he doesn't seem that boring. Inside you'll find stuff about Avail (of course), the Richmond Bread Riots of 1803, slavery in the confederate south, and more that come off pretty dry. LO (1717 W. Main St./Richmond, VA 23220)

HATING SOCIETY # 2/4 8.5x11 \$? 24pgs

Another simple straight edge 'zine that covers sXe, vegetarianism and sexism without reaching any depth. The same goes for the Undertow interview, the one with Cheap Thrill from Germany is ok. Sorry, it's not as bad as it sounds, but it's all been said before so many, many times (and often better). CN (PO Box 331122/Tacoma, WA 98433-1122)

HOPE AND DESPERATION #7 8.5x5.5 free 20pgs

I really don't hate this 'zine nor do I like it. It has a lot of show reviews (which I find incredibly boring), 'zine reviews and record reviews. If you want to find out about the Ohio scene get this. Hell, it's free and you might like it so get it even if you don't want to know about the Ohio scene. AK (PO Box 666/Oxford, OH 45056)

HOPE IS THE SECOND SIGN OF DEFEAT #2 8.5x5.5 \$? 36pgs

This is a straight edge 'zine. Yet, within these pages you'll find no youth crew jumps or Earth Crisis inter-

'zine reviews

views. This is a personal 'zine that takes you inside the heart and mind of a depressed individual. If you are not into the sappy love thing then this isn't for you. I enjoyed reading about his experiences because I found it very relative to mine and helps me get a better understanding of humyn nature in general. I also thought the pre-quiz show was perfect to use for low-intelligence Orange County straight edge shows. Dark, emotional, opinionated, and good. RF (614 Jefferson St NE/Minneapolis, MN 55413)

IMPOSSIBLE SCHIZOID GIRL 5.5x4.5 \$? 48pgs

I'm a vulcan. Maybe that's why I didn't understand a lot of this 'zine. Very artsy (thoughtwise) with a large splash, and sometimes I just didn't understand what the fuck this womyn was talking about... maybe you'll like it if you're an artsy type where things don't have to be sequential. AK (PO Box 40270/Portland, OR 97240-0270)

INSIDE FRONT #3 8.5x5.5 free 20pgs

This issue was mostly an information 'zine about sXe bands and scenes from various areas. If you are not into the latest sXe news and gossip...nothing much else here. DA (2695 Rangewood Dr./Atlanta, GA 30345)

INERTIA #1 8.5x11 \$1.5 28pgs

So the deadline for HaCis approaching and I read this one all the way through. That should tell you something but let me spell it out: Wow, these people are so cool! This 'zine rocks! I'm never drinking Coke again and I'm looking forward to future issues of this. AK (209-2747 Alder St/V6H 255/Canada)

INK TO PAPER #2 4.5x5.5 free 24pgs

There's a cool drawing on the cover and it says: Art, Photos, Reviews. Okay, there are some record reviews in it, but that's about it...a one show tour diary, a Green Day biography (which sounds like it was written by their major label to sell more stuff, but in fact it's taken from another fanzine and done by Ben Weasel), and some "pictures" which look like fillers to get it to 24 pages. Never judge a book by it's cover, the cover might be better than the content. CN (PO Box 5808/Glendale, CA 91221-5808)

JACK LEG #1 8.5 x 11 stamps 16pgs

An excellent guide to scams, this 'zine includes lock picking, mail stuff, and how to skin a rabbit (eewwouh! I think that part was a joke though). Lots of other stuff too like sexism in language (but that's not a scam article). AK (5015 Clinton St #112/Los Angeles, CA 90004)

JERSEY BEAT #51 8.5x11 \$2 76pgs

Big commercial type punk 'zine who's theme this issue is whether or not punk is dead. Features interviews with Jawbox and Green Day and has lots of cool articles including one by our very own Kent McCloud, which is actually pretty good. All in all it's a good read with lot's to look at. FB (418 Gregory Ave./Weehawken, NJ 07087)

KIDNEY ROOM #3 5.75x4.5 \$1 56pgs

Razzle can bust out so much in such little space. The small format makes for a quick informative read on his personal observations, veganism, and other relevant topics. I find the writing to be very intelligent and interesting. I hope to see more and I'm sure I will. One of the best personal-edge 'zines out there. RF (PO Box 589/Village Station/NYC, NY 10014)

KILL THE MESSENGER #3 8.5x11 \$? 24pgs

I was immediately attracted to this 'zine because of the bands featured on the cover. After a detailed read, I now realize why I like Assuck, Sleep, and Eyehategod. It definitely isn't for the brains behind the music. Included is an Assuck tour diary which I found pretty interesting because of the disastrous events. The write-up on Sleep and the Eyehategod interview are fairly short and mostly talk about the musical aspects of both bands and how much they like to smoke pot. I guess I hoped for something more. But, the 'zine itself is very informative because it allows me to understand the motives of the bands and as a result I consider it a great success. Also included are fairly interesting layouts and a music review section that fits the genre of bands interviewed. RF (23 Wilson Terrace/Elizabeth, NJ 07208-1712)

KNOTWORK #1 8.5x11 \$1 24pgs

The writing here is mostly about straight edge and politics and it's pretty good, but I just wish that there was more of the writing. The highlight of this 'zine for me was the presence of an interview with Daisy Rooks that covers many different topics and kept my attention the entire time, which most interviews don't. The interviews with Flagman and Crud were OK and many of the other writings and information (such as the thing about veganism/vegetarianism and straight edge) were really good, but the interview with Daisy just beat all. LK (216 S. Cedar La./Upper Darby, PA 19082)

KICKBACK #5 5.5 x 8 \$? 68pgs

I always hear people complaining about the Australian scene, but obviously there are some things

going on down there. The "local part" with scene reports, interviews with Minute Minder, Savage Cabbage and Deported Records is totally cool. The "US part" with heroes such as Earth Crisis, Restrain, Kurbjaw and Burst of Silence (okay, the two last bands aren't that bad) could have been left out. Essential for everyone interested in the Australian scene, nice to have for everybody else. CN (PO Box 317/Chelsea, Victoria/Australia 3196)

KING'S MOB RETURNS #2 8.5x11 \$? 36pgs

This magazine gives me a really weird feeling whenever I read it. There are some things in here that I totally agree with and support, but it is mixed in with a few really fucked up conservative viewpoints that leave me wanting to put it down. This 'zine is merely other people's writings from different 'zines (yes, there is an excerpt from HaC), records, and books put together in a way to represent the opinions of the editors. I am disturbed by the article called Justice because of its portrayal of a strip-tease dancer justifiably getting raped because she supposedly rapes the minds of men every night. And to give you an idea of the confusion of the 'zine, on the page next to it is a fairly intelligent analysis on the state of hardcore with a John Henry West quote supporting it. Interesting and very disturbing. RF (61 East 8th Street #230/New York, NY 10003)

KILL THE ROBOT #8 8.5x11 \$? 40pgs

While there are some parts of this 'zine that I felt "eech" about, I liked some of the ramblings at times, and there were other parts that more than made up for it. The most eye-opening part of this 'zine was an interview with Barry Paddock of ACT UP, whom discussed the harsh reality of the AIDS epidemic. There was also an important and all too often silenced discussion about being a gay, lesbian, bisexual in the hardcore community. Interviews with Vique Simba and Dwayne Dixon are also included. DA (PO Box 296/Yellow Spring, OH 45387-0296)

LOVE #1 3x5 free 9pgs

With each page this 'zine grows into a greater understanding of the authors mind, body, and soul. After a bit, I felt like I knew him well. He let it all out and set himself free and that's the best. LO (3907 Wedgewood Dr./Portage, MI 49008)

LOVERS QUARREL #1 8.5x11 \$1.5 42pgs

Pretty decent for a first issue that contains interviews with Canon, Endpoint, and Guilt. I was impressed with an article about Shelter and how hypercritical and exploitive they are of their fans. There are also great writings on torture, offensive language, and violence in American society. DA (331 Hamilton Ave./Princeton, NJ 08540)

LEATHER SOULS #1 4x5.5 free 16pgs

"Life will mean something" the author makes his statement of intent clear. I liked this 'zine because it was an honest attempt to make something. To take something you have, or feel, or whatever and go make something of it is good. This 'zine is good because it follows that ideal. LO (11864 Julius Ave./Downey, CA 90241-4612)

LIBEL #8 5.5x8.5 \$? 32pgs

I love personal 'zines with poetry and stuff but somehow I couldn't get into this one. It's not too complicated or cryptic, so I can't explain why. There's other stuff like The Top Ten Villians Of All Time or some political pages which weren't of any interest for me. CN (4040 Olive Ave./Sarasota, FL 34231)

LITTLE PIECES OF TAPE #1 8.5x5.5 stamps 20pgs

This is a very personal 'zine done by two guys in Illinois. I feel that they gave good insight on punk and the D.I.Y. ethic as a whole. There is a great piece on sexual orientation and the back page ends on a humorous tone with "Ten things to do when your best friend tells you "I'm Straight." There are also good points made about communication and human interaction, as well as a pro-stance piece on riot grrrl and other womyn support groups in the scene. DA (5430 Burroak RD./Lisle, IL 60532)

LIBRARY PUNX #2 8.5x11 \$1.5 28pgs

My immediate reaction was that this was the product of someone with zero creativity and infinite free time, but I stand corrected; it's the product of a public library hired hand with access to a photocopier. Between it's covers are nothing but reprints of things contained in books at the library where the creator works. Encyclopedia type articles about the punk, mod, and skinhead youth cultures as well as canibalism and bigfoot.

The diamond in the rough is a fairly

reviewers: LO = Lisa Oglesby, BH = Brett Hall, AK = Ann Krafchow, LK = Leslie Kahan, KM = Kent McClard, RF = Rob Frasisco, CN = Carsten Nebel, JB = Jamey Billig.

enlightening article about media gatekeeping and disinformation - the old brain-wash routine. Otherwise unnotable. JB (142 Frankford Ave./Blackwood, NJ 08012)

METAL CURSE #8 8.5x11 \$2 40pgs

This is a metal/grind 'zine that deals with major label bands. Interviews with Canibal Corpse, Dead World, and a whole bunch of bands that have logos that are impossible to read. Horrible, horrible, horrible. Don't bother getting this one, unless you need some toilet paper. KM (PO Box 302/Elkhart, IN 46515-0302)

MISS MICHIGAN #3 8.5x5.5 \$? 42pgs

A lot of ideas and feelings are poured into issue #3 of *Miss Michigan*. Katie talks about a bus trip to New Jersey and also prints a story about self-evolution and one on independence. In addition there is an interesting interview with Laris Kreslins of *D Magazine*. A couple recipes and a bunch of 'zine addresses top off what is overall a pretty good 'zine. LK (28568 Lowell Ct. S./Southfield, MI 48076)

MY WORLD IS.. #2 8.5x5.5 2irc's 24pgs

My World is both half in english and in french. It has interviews with Ayn Imperatu, a MR&R shitworker who started Andromeda Press to publish poetry. There is also a Spitboy interview with many of the same questions I have seen in many other 'zines. There are MANY reviews and a list of contacts. This 'zine is ok, nothing super memorable though. DA (65 Route de Montesso/78110 Le Vesinet/France)

MAN WILL FESTER #1 8.5x5.5 \$1 40pgs

I liked the comic style drawings but most of the writing seemed empty. Maybe I just didn't get it, I couldn't connect with it. LO (450 St. Francis ST./Tallahasse, FL 32301)

MIND ON FIRE/CHILDISH #1 8.5x5.5 free 52pgs

Anyone who hand colors their 'zine cover with crayons has got to be cool... but there were times when I doubted these people. Part of this 'zine seemed really religious while the other part seemed anti-religious. Hmmm. Lots and lots of poetry and free flow stuff. One poem about child molestation is fuk'n incredible. It almost makes the whole 'zine worthwhile. AK (275 Via El Encantador/Santa Barbara, CA 93111)

M #1 8.5x5.5 50¢ 24pgs

It's a little personal 'zine that this person did just to prove they could do it. It was okay enough to pass the time with, but not great. LO (6348 Trotwood/Portage, MI 49002)

MONKEYSHINE #3 8.5x5.5 \$1 28pgs

Interviews with those big name types like Fugazi, Born Against, and Citizen Fish as well as a couple little tid bits from his life. Eh, okay. LO (85 E. 19th/Eugene, OR 97401)

MUD PUDDLE #3 8.5x11 free 30pgs

This 'zine did not have much to it because it was full of so many ads, but it did have some cool columns... plus an interview with Lifetime and a South Carolina scene report. Not all too much here though. DA (1318 Maryland Dr./Ladson, SC 29456)

NO LONGER A FANZINE #5 8.5x11 \$1 58pgs

This 'zine has many interviews with people such as James Mason of Universal Order of Armageddon, Randal Phillips of *FUCK* 'zine, and Michael Jenkins of *Storm Press*, in addition to comics and various writings. This 'zine did not move me and it quickly made me bored. DA (142 Frankford Ave./Blackwood, NJ 08012)

NOT EVEN #5 8.5x11 \$1.5 32pgs

Daisy sure can write a powerful 'zine. This issue goes in depth about domestic violence, an extremely imperative article since it is the number one reason women are killed in the U.S.

Also included is an informative piece on homosexuality in Ancient Greece and an interview with a woman from Women's Way self-defense in D.C. Very, very impressive. DA (PO Box 18119/Washington, DC 20036-8119)

NINJA 'ZINE #3 5.5 x 8 \$? 12pgs

Why does somebody put out stuff like this? Because he/she is bored? Why don't you make just one copy and throw it away when you're done with it? Or just give it to friends, they might like it. I guess I'm not the only one who doesn't give a shit about crappy Los Huevos and Rip Offs interviews, the comic and the Ninja story are just as stupid. CN (2501 Harper St./Santa Cruz, CA 95062)

NERVOUS WRECK #1 8.5x5.5 \$1.5 44pgs

Opinionated. Sometimes I totally disagreed and sometimes I agreed. The important thing is that the editor actually had the guts to say what he felt, and even though at times I thought he was an idiot I respected him for voicing his own opinions. KM (PO Box 5099/Vienna, WV 26105)

NINE #5 8.5x7 free 16pgs

Some writing about god, an Epitaph ad, some poetry, some reviews, a column about "interesting music stuff" (little of which I found at all interesting), a letter, another column (this time about school), some book reviews, and another Epitaph ad. That's it, kinda short and not very dense. BH (512 Mohawk Rd. east #103/Hamilton, Ontario/Canada/L8V 2J2)



NAG NO MORE #3 5.5x8.5 \$? 28pgs

Weird fiction, a copied pamphlet by the American Atheists, articles about such important things as having crushes on girls. The article about 90210 was about the most interesting thing I found in here. CN (3907 Wedgewood Dr./Portage, MI 49008)

OUR STRUGGLE #3 8.5x11 \$3 64pgs

This is the type of 'zine that makes me ashamed to be straightedge. This 'zine defines cheesy. Inside there are band interviews (Earth Crisis, Die Hard, Spirit of Youth, and Drown), tour diaries (Shortsight/Blindfold, Shelter/108), and interesting articles with Gulf War deserter and an article on child pornography. The 'zine overall is very pro-hardline, pro-Krishna, pro-Earth Crisis. It continues the labels and generic qualities of straight edge and doesn't really show any effort to go beyond current boundaries established. To sum it up, the editor says of Earth Crisis, "High intelligent lyrics." Maybe there was some translation problem. RF (Pidingweg 33/a-5020 Salzburg/Austria)

ONE WAY TICKET TO CUBESVILLE #5 8.5x5.5 \$1 24pgs

Articles on E-numbers on food, Junk mail, Oi Polloi action figures, and a chat with Useful Idiot and Blyth Power fill these pages. The E-number part was interesting but that's about it. LO (31 Manor Row/Bradford/BD1 4PS/United Kingdom)

OUTBACK MAGAZINE #11 8.5x11 \$1 44pgs

Outback had some pretty good interviews with Life Time, Sense Field, Dayspring and Soulow, plus many reviews of 'zines and records in this newsprint 'zine. But if you are looking for more than that, you won't find much else here. DA (5255 Crane Rd./West Melbourne, FL 32904)

OUTLET #2/MONKEYBARS #1 8.5x11 \$1.5 64pgs

This split is worth getting just for the comics in both 'zines. They're fuk'n great! Aside from this, *Outlet* has stuff on jury duty, blurbs about hardcore, and stuff about cultural and racial pride and religion (this was the low point of *Outlet*). *Monkeybars* has a rejection letter from "The Real World" (yup, the one and only MTV show), good stuff about hardcore, and Cabbage Collective experiences. To be redundant, both are well worth the money for the hardline/straight edge comix. AK (34 Mill Park Ln/Marlton, NJ 08053)

PATCH #5 8.5x5.5 \$2 52pgs

I'm running out of things to say for these fuk'n pieces of paper. I like this one for the layout. Sometimes the writing was good, sometimes it wasn't. Lots of cool stuff about Richmond. I think I'd put this 'zine in the silly/fun

PUNK LIFE #14 8.5x5.5 free 16pgs.

Appropriately titled "Transitional Period", this 'zine is a bunch of jumbled little notes about this person's life and what-have-you. Needless to say, I got confused in some of the abstractness; not because I'm dim witted (hopefully) but rather because it's so jumbled. This ended up leaving a bad taste in my mouth. Thanks, but next time I'll order the special. LO (PO Box 15/Arlington, VA 22210)

RAGE #3 8.5x11 stamps 16pgs

This 'zine is one of the many projects done by an activist group in Rapid City. I completely support these womyn in their efforts to create positive change and I think that this 'zine is worth getting just to support their group. *Rage* includes poetry, writings, and lots of stuff taken from other sources. The whole thing revolves around feminism and is very informative. Its great to see womyn exploring how sexism touches their everyday lives and attempting to empower themselves through writing. AK (PO Box 2962/Rapid City, SD 57709-2962)

THE RAIN THAT FELL LAST NIGHT... #So... 8.5x5.5 \$? 72pgs

The layout on this one felt very Gotham City to me. Dark and dank, the words often reflected, in one way or another, what they were on top of. There's some super swindly art in here (especially the centerfold) along with lots of short stories, some 'zine reviews, and a road trip to Portland. AK (PO Box 15306/Santa Rosa, CA 95402)

RANDIE & THE LIME GREEN GORILLA #5 8.5x11 \$? 10pgs

Stop sending crap like this, please!!! The only thing worth reading is a short letter from a guy who's in the Peace Corps in Senegal. The two letters about church were ok, the rest was pure garbage. Why do you put out a 'zine when you have nothing to say? CN (PO Box 22976/Lincoln, NE 68542-2976)

REVOLUTION RISING #1 8.5x5.5 \$? 28pgs

Written by the six womyn who make up the group of the same name, this 'zine is inspirational, personal, and political. Includes everything from how to make a compost pile to abortion rights to body image. The diversity of topics covered is one of the strengths of this 'zine. AK (PO Box 914/North Hollywood, CA 91603)

RIOT #7 8.5x11 \$1 32pgs.

Joe always seems to put out a great 'zine focusing mainly on the musical side of punk with interesting inter-

'zine reviews

category because it is. AK (Po Box 5074/Richmond, VA 23220)

PARALYZED VETERANS OF AMERICA #2 5.5x8.5 \$1 20pgs

Adam of Bom Against chums out a short little jaunt with an interview with Mule, a Bom Against tour diary and other odds and ends of peculiarity. Following in the legacy of the Bom Against clan. KM (PO Box 12065/Richmond, VA 23241)

PUNK PLANET #2 8.5x11 \$2 64pgs

The second issue and *Punk Planet* seems to be going strong. Interviews with Rancid, J Church, and Lagwagon—is this the Epitaph publication or what? Two and a half pages of Epitaph ads? Hmmm... Reviews, scene reports, fiction... KM (PO Box 1711/Hoboken, NJ 07030-9998)

POTLATCH PERIODICAL #1 8.5x11 \$.25 28pgs

I really like the idea behind this 'zine, that being that the editor gives away part of himself. His gifts to the reader include stuff about sexuality, being a rockstar, condoms, underwear, and people who make you feel small. AK (4 Longfarm Terrace/Greenfield, MA 01301)

POOLDUST #22 8.5x11 \$1.5 44pgs

I've been skating for a very long time and I'm still into skating, but the culture that has been building around skating in the last five years is so primitive. *Pool dust* has plenty of ads from companies that use naked women to sell their garbage, and I have to wonder why the editors can't see that the whole mainstream jock influence that is starting to dominate skating is going to kill the very thing they love? Skaters have brains too, you know? KM (PO Box 85664/Seattle, WA 98145-1664)

PUMPKIN EATER #5 5.5x4 \$? 4pgs

When I first picked this up, I thought I hated it. Initially, it looked like all band lyrics, but when I actually took the time to read what Peter wrote, I was thinking, "yeah." There is too little of his writing in this... I want more substance. AK (PO Box 950271/Mission Hills, CA 91395-0271)

views
and reviews up

the ass. This issue's got

Health Hazard, Econochrist, Dead

Wrong, Crossed Out, Chris Dodge, Hellnation, Drop Dead and Hiatus. Nice, clear photos and a couple columns hold everything together in one hell of a great 'zine. Keep it up! FB (21 Ebnal rd./Shrewsbury, Sheepshire/SY2 6pw/United Kingdom)

REJKT #? 5.5 x 8.5 \$? 36pgs

It took him a year to put it out, I wonder why. Cutting out articles from newspapers, *MRR*, (comic) books and *Ebullition* inserts shouldn't take that long. I guess he didn't spend that much time doing the interview with Jemflux either, it'd be better not to have printed it at all. The columns are ok and so is the Hose Got Cable interview. CN (PO Box 1982/Roanoke, VA 24008)

REACH #1 8.5x5.5 \$1.50 38pgs

This 'zine stems from a group of kids up in Canada who seem really sincere about what they are doing. There are two interviews, one with Strain and another with Face To Face that are really short and don't seem to ever get past a really superficial level. The remainder of the pages are filled with ads, a whole bunch of record reviews, a couple short writings, and an article called "Straight Edgers For Pot" that was pretty interesting. LK (1637 Evergreen Hill SW/Calgary, AB/Canada/T2Y 3A9)

RESEARCH #3 8.5x11 \$2 45pgs.

Research was definitely one of the best 'zines that I have read in a really long time. It's pages are filled with interesting articles on anorexia, putting an end to rape, and much more. Dave talks about his failed attempt at organizing the C-fest in Arizona and all the things that went wrong with it for him, but I still think it seemed like a great idea. A friend of Dave's wrote an article on "How to Bring a Woman to Complete Ecstasy Using Cunnilingus" which was very well written and she seemed to know what she was talking about. There were also lots and lots of record and 'zine reviews and a rad interview with Viq Simba. The slick layout makes it really easy to read and I couldn't put it down until I had read it from cover to cover. This 'zine is awesome... Get it! LK (Po Box 44169/Tucson, AZ 85733-4169)

REMINDER #3/SUPERFLOUS #2 5.5 x 8.5 \$3 88pgs

A nice 'zine when you have time to read it all. There's a lot of stuff in it, highlights are Shortstight tour diary, interviews with 4 Walls Falling, Spitboy and Ocean of Mercy, plus more. You also get *Reminder #3* with a Nations on Fire tour diary, a Water Front interview and personal stuff. The most interesting part are the quotes from "Vamasrama Manifesto" which shows some pretty fascist points in the Krishna ideology. Very recommendable. CN (Dronckaertstraat 206/8930 Lauwe/Belgium)

RAW POGO ON THE SCAFFOLD #11 8.5x5.5 \$1 12pgs

I was totally lost with this empty abstractness. The more I read, the more I thought "what the hell is he talking about?". I even read the record reviews to find some common ground, but we are at ends. LO (2205 Walnut St. #3F/Philadelphia, PA 19103)

RATIONAL INQUIRER #1 8.5x11 free 32pgs

Another MRR-like 'zine? I don't know if that was the intention, but this one seems to head in that direction. Columns, interviews with Splat and Cereal plus some record reviews. Nice, I'd like to see the next few issues. CN (2050 W 56 St./Ste 32-221/Hialeah, FL 33016)

RISK #7 8.5x5.5 \$? 48pgs

I felt a strong connection with the personal rantings in this zine, whether it was about experiences with ghosts and the paranormal, having run-ins with the law while investigating an old, boarded-up hotel, or the various weird things we find ourselves doing at times, but we don't know why. This 'zine was also educational in giving me a lesson on the laws of fly physics, the many ways of how to go straight to hell as told in *The Bible*, who to avoid on the F.B.I. list, and how to hack a phone line. This great 'zine also has interviews with the Taintskins and 1.6 band. DA (Henderson State University/PO Box 5108/Arkadelphia, AK 71999-0001)

SCREAMS FROM THE INSIDE #3 8.5x5.5 \$1 20pgs

I didn't expect to find such intelligent and interesting writing in here. There are also record/zine reviews and interviews with Avail, Green Day, and the simplistic Naked Aggression, but you wouldn't miss much if you just read the personal stuff. LO (PO Box 13044/Mineapolis, MN 55414)

SLUG & LETTUCE #35 tabloid stamp 24pgs

As always, *Slug & Lettuce* is a dependable source for no-bullshit info on the true hardcore scene—meaning do-it-yourself. Reviews, photos, classifieds, and some commentary. KM (PO Box 2067/Peter Stuy, Stn./New York, NY 10009-8914)

'zine reviews

SIMBA #7 8.5x5.5 \$2 60pgs

A 'zine that fucking rocks the house down. Vique is so damn inspiring and is very enlightening on a variety of issues. She has great insights about the importance of pro-choice, using the word "bitch" and it's implications, and how boycotting simply is not enough for social action. She brings up the topic of the "junk food vegan" and how health issues are important to consider. There are also personal opinions on feminism, sxe, and casual sex. Go get this zine NOW...it's one of my favorites. DA (20 Brangwyn Way/Brighton-Sussex/BN1 8XA/United Kingdom)

STIFLED #2 8.5x5.5 \$1 44pgs

A jam-packed 'zine with scene reports from New Jersey, New York, Detroit, and Cleveland, many 'zine/record reviews, and an interview with Chain to Thread. I agreed with Jocelyn's views of sXe and how it is not conformity because it does fit in with punk ideals. Overall, this is a well done edge-'zine. DA (215 Elmore/Woonsocket, RI 02895)

SURPRISE ATTACK #1 8.5x11 \$2 56pgs

Even though this 'zine has a good layout and pictures, I felt it was full of way too many advertisements and when there weren't ads, there were interviews with Turmoil, Introspect, and Forethought and record reviews. There were opinions that pissed me off on pro-capital punishment and anti-choice. I was quite offended that abortion was reduced down to as an act of "convenience" for the mother. So they were anti-murder in one stance, yet pro-killing people on the other. I sense a major contradiction. Oh well...next zine... DA (P.O. Box 90008/Harrisburg, Pa. 17109-0008)

SECOND GUESS #11 8.5x5.5 \$2 72pgs

'Zine and music reviews, mail, Zoinks! tour diary, stuff about the Reno scene, etc. Yawn, stretch. The best part of this 'zine was a story by Donny the Punk about his actual experiences in a D.C. jail. The story was crazy and hard to read (my stomach got clenched up all tight). Maybe I'm biased against this 'zine because I think the word "tard" is really fucked up and lame. AK (PO Box 9382/Reno, NV 89507)

SLAP YOU SILLY #1 8.5x11 stamp 1pg

It's a monthly hardcore/punk newsletter from Connecticut that has both editorial and personal style writing and some reviews. Basically a regular 'zine compressed onto one page. LO (PO Box 378/Putnam, CT 06260)

SOUND VIEWS #30 8x10.5 \$1.5 32pgs

It looks like an alternative music magazine but thank god it isn't. It's not a typical hardcore 'zine either. The interviews with Don Fury, Willam Hooker, Wretched Ones, Murphy's Law are well done and you can read them and have a good time even if you don't care about the bands/people (like me). Although I didn't read the "artist reviews" I kinda like the idea of the 'zine to cover mainly bands or persons from their area—NY. CN (96 Henry Street/Suite 5W/Brooklyn, NY 11201-1713)

STILL STANDING #2 8.5x11 \$? 32pgs

Standing Still would be a proper name. It's just another sXe 'zine with Black Train Jack, Halfmast, Snapcase, Refuse to Fall and Frail. The interviews are all pretty generic which in this case is the result of having the usual sXe questions and doing all the interviews through the mail. The one column about racism could be interpreted as "racism existed in the 50's, it doesn't exist anymore in the 90's" which left a rather sour taste in my mouth. I hate to mention Earth Crisis again but how can the editor write a column against militant sXe and put Earth Crisis on his playlist? Please, please start thinking! CN (318 West Sylvania/Neptune City, NJ 07753)

SPLATTERSPLEEN #? 8.5 x 5.5 \$1.75 32pgs

The drummer of Impetus Inter handed this to me and I enjoyed reading her 'zine about as much as I enjoyed her band—both were great. No interviews here, just interesting reading on Riot Grrrls (anti), public access to Internet/computer systems, and other personal/political topics. KM (PO Box 4061/St. Paul, MN 55104)

SAN JAM #1 8.5 x 11.5 \$? 26pgs

Definitely one of the better 'zines. Hiatus and Sleeper have something to say, the questions are interesting and you can even read it despite the handwriting. The review section is cool because the reviews are written by the bands themselves and some bands make themselves look really stupid (which is the cool part). There's a long article about/against Christianity/*The Bible* which is very well researched and one of the better critiques I've read so far. CN (9 rue des Mesanges/F-35650 Le Rheu/France)

SCHALLPLATTEN**#2** 8.5x5.5 free 24pgs

I didn't think I would like it but I did. Interesting articles, the complete local news for Portland's punk scene, and memories of younger days. My favorite piece was the story about stabbing stevie, the psychotic youngster. LO (12545 SW Fairfield/Beaverton, OR 97005)

SECLUSION #2 8.5x5.5 free 8pgs

Basically a poetry collection and a personal short story that I somewhat enjoyed. Nice little thing to pass five minutes with. LO (RHA-2872 Stevens St./Oceanside, NY 11572)

SEEN NOT SCENE 8.5x5.5 \$? 20pgs

Reviews, opinions, and interviews with a couple famous locals. I really liked his thoughts in the "This Is Stupid" section dealing with the obvious and underlying mistreatment of women. The interview with Ed Nehring was sometimes vacant; but the interview with Karen Kubby, the cool civic leader, was interesting. LO (PO Box 651/Iowa City, IA 52244-0651)

SICTEEN #? 8.5x5.5 24¢ 16pgs

This person is dying for attention. He says whatever rude/ crude/whatever to piss people off and get some kind of reaction. It was thoughtless and lame. LO (PO Box 1173/Green Bay, WI 54305)

THROWING ROCKS #4 6x3.5 \$1 24pgs

Introspective, political and intelligent writing. I liked it alot and at the end I wanted more. LO (121 Lanark St./Winnipeg, MB/R3N 1K9/Canada)

TIDBIT #5 8.5 x 11 \$2 44pgs

Nice interview with Sense Field, lots of very nice pictures, nice stories, nice layout. It's totally nice but I can't help thinking that something is missing. Maybe it's just to nice for me. CN (PO Box 5846/Huntington Beach, CA 92615)

10 THINGS #8 8.5 x 11 \$1.5 40 pgs

Interviews with Christopher Robin, NOFX, Voodoo Glow Skulls, Killdozer, and more combined with pages and pages of positive record reviews (is it possible to like everything?). Didn't do much for me since I would call this a fanzine and not a 'zine. Could use some columns or commentary of some sort to increase the interest factor. KM (1407 NE 45th St. #17/Seattle, WA 98105)

TALL TALES #5 4.4x7 \$1 40pgs

Even though Eric wouldn't be able to spell if his life depended on it, I still like this 'zine. Actually, I like it lots. Personal writings and ramblings in a super cool format. I'd even say it's a bit artsy. AK (1324 S. 18th St. #2/Lincoln, NE 68502)

TIME #2 5.5x8.5 \$1 40pgs

I found one of the most interesting interviews I've read in a while and it's with...Warzone. The other ones with Current and Consequence Records can't live up to that, the columns are worth reading, as are the record reviews, and that's it. Nice, though. CN (34 Hannum Dr. Apt. 1D/Ardmore, PA 14003)

TRUTH ACHE 'ZINE 8.5 x 11 \$? 20pgs

This attractively packaged 'zine features interviews with Sean McCabe, Sam McPheeters, Charles Maggio, and Jawbox. I would say that you should get it just to read Atom's intro and plea for letters. Very cute. AK (Box 4577/222 Church St/Middletown, CT 06459)

UNDERDOG #9 8.5x11 \$1 40pgs

Lots of stuff in here that deals with Chicago and the punk rock scene. Most of it is entertaining at worst and fairly informative at best. The highlight for me was a thought-provoking column about the problems of punk rock. If you're into any of the bands that are on Underdog records, or if you're familiar with Chicago, or would like to get familiar with Chicago, then get familiar with Underdog. Oh, yeah, and the funniest thing is that the back cover is just filled with a so-so review that Ani did of Underdog #7—which I guess is Underdog's idea of revenge against HaC for actually reviewing 'zines instead of just listing what's in the damn things. It's hard to believe they wasted an entire page on Ani's self-centered dribble, but they did. KM (PO Box 14182/Chicago, IL 60614)

UNT

33 #6 8.5x5.5

\$? 40pgs

The cover says this is the sixth and last issue. Pretty standard, lots of reviews, interviews with the Offspring and Headspace (neither of which is all that interesting), and some writing. BH (626 N. Kent Dr./Tucson, AZ 85710)

UNDER CONSTRUCTION #2 8.5x11 \$1 20pgs

This 'zine managed to successfully combine serious essays with humor. Issue #2 contains interviews with Blood Sausage and Brutally Familiar that are OK, but the article on the Zapatistas in Mexico was much more interesting. Lucinda also prints an article by Kent McClard that was never printed in MRR, and there are also a bunch of 'zine reviews. Overall, this was a pretty good read. LK (202 Drum Hill Rd./Wilton, CT 06897)

VEGAN EDGE 8.5x11 \$? 34pgs

I snatched this one out of the pile, deviously chuckled to myself and thought "O goody, goody. One that I can rip to pieces." Call me mean, but these types have a tendency to be redundant. The funny thing is, I liked it. It had some boring stuff about religion but for the most part it was swell. It had a piece on why Krishnas in the U.S. who aren't vegan are dumb (which was well reasoned), plus interviews with Chokehold, 4 Walls Falling, and Earth Crisis (in which Karl proved himself to be a complete idiot on the topic of socialism). There's also a bunch of other stuff plus lots of ads for cool vegan t-shirts. All of the interviews deal with veganism, sXe, politics, socialism, and religion. AK (19 Devon Rd./Churchville, PA 18966)

WHY....? #2 8.5x5.5 \$2 28pgs

Very political and centered around capitalism. Record reviews, vaccinations, and East Timor are covered. Oh, he needs contributions too. AK (77 Heald Place/Rusholme/Manchester/M14 4AQ/United Kingdom)

WHAT SHOULD I SAY 8.5x5.5 free 8pgs

I rather enjoyed this quick jaunt into the land of indepth thought and fifty cent words concerning relations, creeds, mental illness, and the silent anti-social revolution. A must for you brainy types. LO (3133 Peebles Rd./Raleigh, NC 27604)

WRONG #2 8.5x5.5 \$1.5 34pgs

Okay, aside from the Farside interview, this 'zine was pretty intelligent and interesting. The author makes some reasonable opinions on drug legalization (even though he's straight edge) as well as other political stuff. Better than I expected. LO (PO Box 950271/Mission Hills, CA 91395-0271)

X-GIRL #1 8.5x11 \$? 32pgs

I liked the premise of this 'zine, the fact that it was strictly full of writings and not with any pictures, reviews, interviews etc... There were many parts I agreed with in this 'zine, but in many ways it came off to be full of the attitude "I'm more sXe than you because..." Towards the end, this 'zine became more and more dragged out either repeating itself or conflicting with ideas mentioned earlier. DA (1326 Greenwood/Evanston, IL 60201)

X-MEN #2 8.5 x 5.5 \$2 28pgs

While this 'zine has some similarities to X-Girl, I don't think they are two sides of the same coin. The writer mainly focuses on himself and his firmly planted beliefs concerning straight edge, abortion, homosexuals, animal rights, veganism, and anything else-Outspoken might have written a song about. Most of his views are liberal though he takes the total hard stance against abortion and this old friend he used to have. Don't smoke, don't drink, don't fuck... don't think. LO (55 Searle St./Pittston, PA 18640)

YESTERDAY'S NEWS #4 5.5 x 8.5 \$? 28pgs

I'm confused after reading it. Except for a few totally rad pictures (most of them statues) there's only personal writing in it. It might be kind of vague for some people. Nevertheless it made sense to me and confusion isn't a bad thing. CN (11 Sutherland Street/Andover, MA 01810)

YAHTZEEN #?

9x11.5 50¢ 28pgs

The columns were the most interesting part of the whole thing. There's a interview with Slim/Kill Rock Stars and reviews of records I've never heard before. Nothing for me. CN (PO Box 2275/Fargo, ND 58108-2275)

·LOVERS QUARREL·

·XXX·



Sorrow

writings, pictures and interviews with Canon, Guilt and Endpoint

Issue #1

one dollar or cheaper

ZIPS & CHAINS #9

6.5x9 \$3 64pgs

Solid. Interviews with Bad Religion, Jawbreaker, Instigators, MDC, Yuppicide, Growing Concern plus columns about photography plus reviews and a lot of other stuff make this a solid but not very inspiring 'zine. CN (C.P. 15319/I-00142 Roma/Italy)

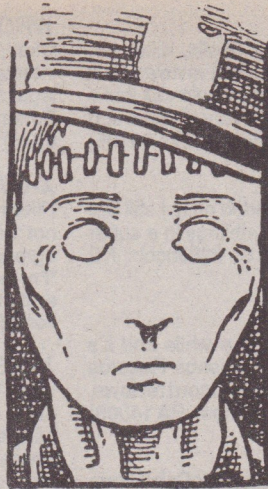
ZETETIC #9 3x2 free 6pgs

This is the reason most people do 'zines. Just memories and feelings being thrown down before they are forgotten. A little bit of emotion and a little bit of time on a little piece of paper. LO (PO Box 1457/Station A/Vancouver, BC/V6C 2P7/Canada)

HEARTATTACK #3 8.5x11 \$1.56pgs

What a bunch of jerks. This 'zine is just a bunch of assholes getting together to rip on everything and everyone for no other reason than because they can. What gives them the right to judge things for themselves? Haven't they figured it out yet? It's like they taught in school, if you don't have something nice to say then you probably shouldn't say anything at all. For a long time punk rock was dominated by negative energy and the goal of hardcore should be to get rid of that negativity so that we can concentrate on the positive side of life. Life is wonderful, get use to it. Jerks. AB (PO Box 680/Goleta, CA 93116)

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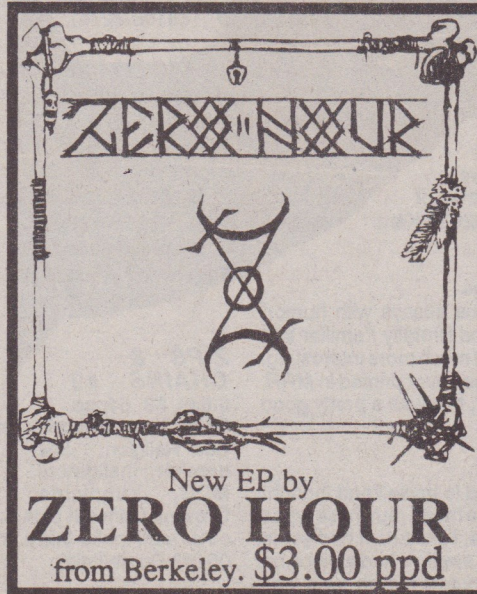
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shows. Spirited bands with good ethical backgrounds should get
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(including demo tapes). If you're still reading, congratulations,
you have an above average attention span. Always
remember these three things: 1) Subfusc is spelled with a 'C'.
2) We, as individuals, each make our own reality and the
composite result of the combination of everyone's realities
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INSIDE FRONT: sXe/HC Factsheet #4 out August 1. Interviews with Mean Season, MayDay, Ringworm, Ricochet, much news, and more. comes with a compilation featuring Integrity, Line Drive, Catharsis, Xessive Force, Refuge, Bloodshed, and other bands including either SixFeetDeep or Splinter. \$3 ppd USA (\$5 world) to 2695 Rangewood Drive/Atlanta, GA 30345 (919)932-6467.

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Jennie Williams! Watch out! New address of Stefan Foecker is Stefan Foecker - Commende 3-5 - 46325 Borken/Germany! No Dr. Butcher anymore! A notice for all others! Watch out for Borkenkaefer #4 fanzine!

DRUMMER LOOKING to relocate and start a crust/punk band. Influences - Assfactor 4 Blownapart Bastards Heroin Buzzov-en Anti-Schism Detonators - Leave a message w/ phone no. if I'm not home - Matt 502-633-7768, 1415 St. Andrews Dr. Shelbyville KY 40065 P.S. FUCK LOUISVILLE

All that Rage zine is out now. Fiction, interviews, a Bay Area travelogue, an article on bisexuality, and general expressions of rage fill this 32 page issue. Send \$.75 to Rick Hasan, 1734 Carol Street, Downers Grove, IL 60515

TAKE A CHANCE! Mid-west DIY. 7"s \$3 (3/\$8): Ambassador Krill (Screaming-tight-emo-riffpunk) Succubus (3 women pop-punk) Thigh Masterssen/Trans Am (Grind/Instrumental weirdness) Souise Loaf (Noisy science-pop) Little Switzerland (Rough-girl-pop) S.K.A.M. PoB 651, Iowa City IA 52244-0651.

WANTED: everything by Life, But How To Live It? Articles Of Faith "what we want is free," Christ On A Crutch "spread your filth" 12" + 7", Antischism/Subvert LP, Unsafe At Any Speed 7", The Fix 7"s, Battalion Of Saints 12"s, Upright Citizens old records, Sticky LP, Code Of Honer 7" Mike Ruehle/6599 Madrid Rd. #2/Goleta, CA 93117

The personal is the political. We have researched information about vegan living, the drug-free lifestyle, & divesting from multinational corporations. Not just rhetoric, a non-for-profit collective working towards a better world for all. 2 stamps to: Ideal for Living, P.O. Box 4353, Berkeley, CA 94704-0353

\$2 for any 7"! send stamp for catalog. lightningboy!/lightningboy 7" only distro and mailorder is looking to get in touch with bands and labels - send a sample. stores and kids, get in touch! lb/lb: 300 n bryan. bloomington, in 47408-4144

ARABY 7" out now! ex-john henry west and scherzo doing super powerful, original punk (?). send \$3 (or \$5 for both the Araby and Tanner Boyle 7"s) to: Red Dawg Records, 300 n bryan, bloomington, in 47408-4144

Vagary Records is doing distribution (through mail order and at shows). We would like to trade our stuff for yours, or do consignment. So, if you're interested, write with your working terms. Thanks. Vagary/PO Box 341811/Milwaukee, WI 43234

THE NICK WHITLEY EXPERIENCE's "I ARE OFTEN ZODIACAL!" tape it out! A half-hour of pathetic yet endearing lo-fi for \$1! We look cool and act wild. Write, we're nice. NWX 3133 Peebles Raleigh NC 27604-8545

New label called CONQUEST RECORDS. We're looking for punk, emo, ska, straightedge hardcore bands. Note all demos will not be returned. Send your demos to Conquest Rec., c/o Joe Roe/Jen, 2411 Crystal Ln, Arlington Hts, IL 60004

Vagary Records would like to put out an all (or most) female band compilation. in order to do this, though, we need bands. So, if you're in such a band, write. If not, start one, then write! Deanne c/o Vagary/PO Box 341811/Milwaukee, WI 53234

Brett Hall's PHUKKED UPP PHOOD

Shit. This is what Brett thought as the deadline approached. He had nothing to say for himself besides shit, he didn't know what to do. Maybe volunteering for this assignment was a mistake. Oh well. little he could do about it now, the die was cast, no time to feel sorry for himself. Better to try something and fail horribly than to not try at all. So he entered the kitchen. In the cupboard, about eye level, lay the flour. This he placed on the counter. He then looked for a largish mixing bowl and then cursed under his breath. Not a clean bowl was to be found in the two bedroom apartment he shared with four other people. After spending an hour washing dishes he now had a mixing bowl in front of him. Into this he scooped three cups of flour and one cup of water. Using his hands he mixed this together, adding small amounts of flour or water when the dough became either too sticky or too dry. This dough he then kneaded for eight minutes, then placed it back in the bowl with a damp dishcloth over the top. Now he got out Kent's Cuisinhart, of course a blender or mortar and pestal would work also, but not as well. In the cuisinhart he ground up five bulbs

of garlic, half a bunch of basil and two tablespoons of olive oil. In another bowl he then mashed up a pound of tofu and added the mixture from the cuisinhart along with two teaspoons each of lemon juice and maple syrup and some salt, about half a teaspoon. With the mixture and dough he was in good shape to make raviolis. Using a knife he cleaved about a handful of dough off from the ball lying in the mixing bowl. The dough was rolled out to between an eighth and a sixteenth of an inch thick in a roughly square shape. The sheet of dough was then cut down the middle, filling placed in small balls, separated by about an inch, on one half and the other half placed over this. Brett mashed down the dough around the filling being careful not to trap much air. The knife was then brought again to separate the raviolis. After using all the dough and filling he boiled as many raviolis as he saw fit to eat for about three to five minutes. The others he placed in layers in a box with wax paper in between the layer. The box he then placed in the freezer so that the raviolis might be eaten another day.

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